

**MURTISARI'S EXPLICITATION IN THE TRANSLATION OF ENID
BLYTON'S NOVEL, *THE MYSTERY OF THE MISSING NECKLACE***

A THESIS

**Presented as Partial Fulfillment of the Requirements to Acquire a *Sarjana*
Sastra Degree in English Language and Literature**



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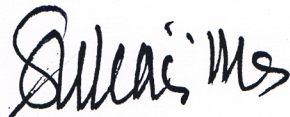
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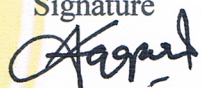
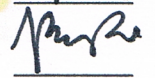

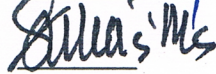
RATIFICATION SHEET

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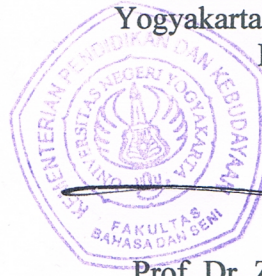
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Menyatakan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri. Sepanjang pengetahuan saya, karya ilmiah ini tidak berisi materi yang ditulis oleh orang lain, kecuali bagian-bagian tertentu yang saya ambil sebagai acuan dengan mengikuti tata cara dan etika penulisan karya ilmiah yang lazim. Apabila ternyata terbukti bahwa pernyataan ini tidak benar, sepenuhnya menjadi tanggung jawab saya.

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Penulis,



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MOTTOS

"(YAITU) MEREKA YANG BERIMAN DAN HATINYA TENANG
KARENA MENGINGAT ALLAH. KETAHUILAH! HANYA DENGAN
INGAT AKAN ALLAH, MAKA HATI MERASA TENANG."
(QS. AR RAA'D 13:28)

WITH SINCERITY, ANYTHING CAN BE PASSED
(JUN HO -JYJ)

ENJOY YOUR LIFE
(L- INFINITE)

DEDICATIONS

This thesis is dedicated to:

My father (alm) and mother

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Finally, I realize that this thesis is far from being perfect. However, I hope that this study could give some contribution to the English language and literature study, especially in Translation subjects. Therefore, I am looking for the constructive criticisms, suggestions and opinions for the sake of the betterment of this thesis.

Yogyakarta, April 2014
Penulis,



Bangun Endah D.J.

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LIST OF ABBREVIATIONS

- SE : Source Expression
- TE : Target Expression
- EX : Explicitation Technique
- A : Page of the source text
- B : Page of the target text
- C : Types of explication (S/C)
- D : Reason (1/2/3/4/1&2/2&3/1,2&3/2&4)
- 1 : The requirement for the target language grammar
- 2 : The necessity for correct and clear expression of the source meaning
- 3 : The necessity for naturalness of style or to create the same emotive effect as the source text
- 4 : The truly implied information in the source text.
- 1 & 2 : The requirement for the receptor language grammar and for correct and clear expression of the source meaning
- 2 & 3 : The necessity for correct and clear expression of the source meaning and for naturalness of style or to create the same emotive effect as the source text
- 1,2 & 3 : The requirement for the target language grammar, for correct and clear expression of the source meaning, and for naturalness of style or to create the same emotive effect as the source text
- 2 & 4 : The necessity for correct and clear expression of the source meaning and the truly implied information in the source text
- S : Scalar explication
- Y : Sub-types of scalar explication
- DP : The developments of pronouns

DV : The developments of verbs
DN : The developments of nouns
SS : The spelling out of subjects
OU : The other meaningful units

C : Categorical explicitation

DS : making the implicit information explicit in the target
text which indicates an action
IS : making the implicit information explicit in the target
text which indicates other things

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ABSTRACT

The objectives of this study are (1) to describe the types of explicitation that are found in the *Bahasa Indonesia* version of *The Mystery of the Missing Necklace*, and (2) to describe the reasons for making the information explicit or more explicit in the novel.

The subjects of this study are Enid Blyton's novel, *The Mystery of the Missing Necklace* and its *Bahasa Indonesia* version. The study is focused on analyzing the information which is made explicit or more explicit in the translation version. The data analyzed by using descriptive qualitative research. The first instrument of this study is the researcher herself and the second instrument is the data. To gain the trustworthiness, this study applies credibility and dependability in which the researcher applies theories from experts of translation, takes detailed observation of the data, and examines the process and the result of the study.

The findings of this study indicate there are two types of explicitation; scalar and categorical explicitation. This analysis is based on the Murtisari's theory of explicitation (2011). The scalar explicitation has the higher frequency with 569 out of 581 cases and it can be classified into five sub-types. Besides, there are only 12 occurrences of categorical explicitation that are found in the translated novel. It also can be classified into two sub-types. Meanwhile, the classification of the reason based on the theory of Larson (1984). There are many reasons behind the use of explicitation. The reasons are to fulfill the grammar, the correct and clear meaning, the style, and to make explicit the implicit information.

Keywords: explicitation, explicit, implicit, explicature, implicature, scalar, categorical

CHAPTER I

INTRODUCTION

A. Background of the Study

Language is one of the important things in human life. It is the media for society to communicate with each other. In daily life, people use it in all activities, such as for expressing feelings, asking someone to do something, and giving information. First, in the case of expressing feelings, people can share or explain their feelings more detail with the use of language. The next one is about asking someone to do something. When someone orders someone else to do something, she has to pay attention to how to ask someone. The way to order someone whether younger or older is different. When she orders someone else who is older than her, she can use the language which is more polite than to the younger one. Language is used to speak or interact with other people in society. It is dynamic based on the situation. Then the third one is giving information. It can be used to deliver information from individual to others. Through language, information can be delivered more detailed and clear.

Imagine if there is no language in human life, people will run into problems in their activities. For example, when someone wants to inform something to another person, she cannot convey it clearly without language. That is why the existence of language is very helpful to produce an output which is able to be understood by people in human life.

As people spread around the world, there are many languages. It is because people are separated by geography, culture, and other aspect; they make

their communities and build their languages which are different. Nowadays, people who have different cultures and languages make communication more frequently across nations. They interact and share what they have and get to know other people in different languages.

Although people have different languages, this condition does not stop them from interacting with the outside world because there is translation that can connect people. Translation is an activity of transferring information from one language as the source language (SL) to another language as the target language (TL). This activity aims at making the readers or audiences of the target language understand the information of the source language through translation. The readers or audiences thus, obtain the knowledge, or information from its translation in their language.

Furthermore, there are many kinds of translation products that can be found such as books. Books have many kinds of types, one of which is literary works. In literary works, novels are the most popular in social life. By reading novels, societies obtain information widely. With the existence of novels, people can interact and share what they have and get to know people around the world. They can learn and obtain information about the life of other people around the world.

In translating novels, there are many kinds of techniques which are used to translate them. The techniques used in translating novels offer a big deal to the result of the translated text. In some cases, there are many conditions in which the translator has to make some adjustments by changing the structure of sentences in

the target text. For example, sentences in the target text become longer than those of the source text. There are also times the translator has to make the implicit information explicit in the target text. Additionally, there is also explicit information which is made more explicit in the target text. These adjustments are used to fulfill the requirement of the target language. Adjustments aim at avoiding misunderstanding about the meaning because the goal of translation is to share the same information to the target readers as presented in the source one. The adjustments, of course, are undertaken in the form of translation techniques that are applied to translate the source text.

This technique is known as explicitation. Explicitation is a technique to make the information explicit in the target text, which is implicit in the source text. It also makes the information of the target text explicit or more explicit than the source text. By doing so, the target text tends to be longer. The technique does not only affect the quantity but also the degree of explicitness of the information itself.

The study of explicitation has been investigated by some researchers by analyzing the problems that are found in the English- *Bahasa Indonesia* novels. For example is Giri Atmoko (1997) on the novel entitled “*Pavilion of Women*”. The study uses the resemble topic of explicitation and uses a different object. Therefore, this study takes the topic of explicitation and uses a different object. There are two reasons for choosing the topic of analyzing explicitation technique that is found in *Bahasa Indonesia* version of *The Mystery of the Missing Necklace* written by Enid Blyton; *Misteri Kalung Curian* translated by Agus Setiadi. First,

the novel contains a numerous of explicitation technique. Second, this topic is not observed yet in English Department of Yogyakarta State University of bachelor thesis. Therefore, this study is fresh. This study is expected to offer a good contribution to explicitation study.

B. Identification of the Problem

There are many topics that can be investigated. One of them is translation technique. Investigating the technique of translation is important because it is needed to discover how a novel is translated to the target text.

Explicitation is one of the translation techniques. It is a technique that makes the information of a source text explicit in the target text. It can be observed by comparing the source text and the result of the translated work.

Hence, this study has two problems that will be investigated. They are the types of explicitation and the reasons of making the information explicit in the target text. The first problem is to examine the types of explicitation that is found in the *Bahasa Indonesia* version of *The mystery of the Missing Necklace* translated by Agus Setiadi. This study can indicate the types of explicitation that occur in the novel. With the use of explicitation, it will cause the information explicit in the target text. The second problem is to know the reasons of making the information explicit in the *Bahasa Indonesia* version of *The Mystery of the Missing Necklace*.

C. Focus of the Problem

In an analysis, bordering the broad of sections that will be used to explain the topic of the study is needed. The border is needed to specify the sections. Therefore, the study can focus in analyzing the topic. It is also important in order to achieve an accurate analysis.

In the previous part, it has been identified two problems in analyzing explication. The discussion of this study will be limited into the types of explication by applying the Relevance Theory and reasons of making the information explicit or more explicit in the *Bahasa Indonesia* version of *The Mystery of the Missing Necklace* written by Enid Blyton; *Misteri Kalung Curian* translated by Agus Setiadi. The novel contains explication technique that is needed to be investigated. Based on Murtisari's theory, there are two types of RT's explication; scalar explication and categorical explication. The analysis focuses on describing the types of explication that is found in the novel and the reasons of making the information explicit or more explicit on the target text.

D. Formulation of the Problem

Based on the limitation of the problems above, the problems are formulated in the following questions.

1. What types of explication are found in the *Bahasa Indonesia* version of *The Mystery of the Missing Necklace*?
2. What are the reasons for making the information explicit or more explicit in the *Bahasa Indonesia* version of *The Mystery of the Missing Necklace*?

E. Objectives of the Study

In line with the formulation of the problems above, the objectives of this study are:

1. to describe the types of explicitation that are found in the *Bahasa Indonesia* version of *The Mystery of the Missing Necklace*, and
2. to describe the reasons for making the information explicit or more explicit in the *Bahasa Indonesia* version of *The Mystery of the Missing Necklace*.

F. Significance of the Study

The significance of this study is to give a contribution for the development of translation study both theoretically and practically.

1. Theoretically significance

This study is expected to give a good contribution in the field of translation study, especially in explicitation study. Hopefully, this study could give a good contribution in Translation Studies for future research.

2. Practical significance

In term of practical significance, this study is hopefully useful for students; especially students of translation major. This is expected to give the good additional information about explicitation. Furthermore, it can give information which is needed by the students in doing similar research in the future.

CHAPTER II

LITERATURE REVIEW

A. Theoretical Review

This chapter deals with some underlying theories which are used in this study. The theories discussed include translation, *explicitation*, and reasons of explicitation theories.

1. On Translation

This section will discuss about notions of translation, types of translation, and techniques of translation. The further discussion is presented bellow.

a. Notions of Translation

According to *Oxford Advanced Learner's Dictionary* (2006:1573), translation is "... a process of changing something that is written or spoken into another language." Experts such as Catford (1965:20) defines that translation is replacing the textual material of a source language equivalents to another language as the receptor language. Larson (1984:3) also gives a notion about translation,

Translation is studying the lexicon, grammatical structure, communication situation, and cultural context of the source language text, analyzing it in order to determine its meaning, and then reconstructing this same meaning using lexicon and grammatical structure which are appropriate in the receptor language and its cultural context.

Understanding the lexicon, grammatical structure, communication situation, and the cultural context of the source language text is needed in order to determine the meaning of the text. By understanding the meaning of the source text, the next

step is to reconstruct the meaning into the receptor language form, so the information can be understood by readers of target text. Therefore, translation is considered as a change of form from the source language into the target language which conveys the same meaning. Further, Machali (1998:1) defines translation as “... an operation performed on languages: a process of substituting a text in one language for a text in another.” This means that translation is an act of transferring the meaning by changing or replacing the form of one language to another language. Based on the explanations, it can be concluded that translation is an act of transferring meaning from one language to another language by changing the form of a source language as a source text to the receptor language as the target text. The importance of translation is that it can convey the meaning of the source text into the target text.

b. Types of Translation

Based on the materials involved in the process of translation, Roman Jakobson (1959:145) divides the types of translation into three categories. They are *intralingual translation*, *interlingual translation*, and *intersemiotic translation*.

- 1) Intralingual translation or rewording is defined as “an interpretation of verbal signs by means of other signs in the same language.” This means that translation construes verbal signs by means of other signs of the same language. Intralingual translation is translation in the same language.

For instance: The word “ramadhan” is rewording into “the Muslim month for fasting” in which still in the same language.

- 2) Interlingual translation or translation proper is defined as “an interpretation of verbal signs by means of some other language.” It is translation from one language to other language. It involves at least two different languages.

For instance: a word in English language is translated into Indonesian language. The word “disguise” has been translated into *Bahasa* becomes “*menyamar*”.

- 3) Intersemiotic translation or transmutation. It is “an interpretation of verbal signs by means of signs of nonverbal sign systems.” It is an interpretation from verbal signs into nonverbal sign systems. The nonverbal sign system for example is painting, sculpture, or image.

For instance: on a public bathroom, there are two pictures of ladies and gents. The pictures are as symbols or direction to arrange the bathroom users.

c. Techniques of Translation

According to *Oxford Advanced Learner's Dictionary* (2006:1520), “technique is a particular way of doing something, especially one in which you have to learn special skills.” In translation, there is a concept named translation technique. In translation, there are many experts who define translation technique. For example is Vinay and Darbelnet. They (in Molina and Albir, 2002:499) explain translation technique as doing a comparative analysis between a source text and the target text. They analyze the similarity and the difference of both the text and then conclude the result as what they say as translation procedure. Vinay and Darbelnet classify many techniques of translation and they define them as translation procedure such as adaptation, transposition and explicitation. Vinay

and Darbelnet (in Baker, 2009:3) define adaptation as ‘... a procedure which can be used whenever the context referred to in the original text does not exist in the culture of the target text, thereby necessitating some form of re-creation.’ This procedure is used to achieve an equivalence of situation in the target text. This is (Molina and Albir, 2002:500) ‘...a shift in cultural environment’. The example (2002:500) is the word ‘cricket’ in English is translated into ‘baseball’ for the American. The second procedure is transposition. They (2009: 269) state that transposition as a shift of word class. A source language word is translated into a different word class in the target language for example is a preposition is translated into noun. The third procedure is explicitation. They (in Baker, 2009: 103) define explicitation as is a technique of translation that makes the implicit information which appears from the context or the situation explicit in the target text. For example is the word ‘*Dia*’ is translated into ‘she’ or ‘he’ in the translated expression. The translated expression can convey the gender information where the source one does not convey it. Besides, Molina and Albir (2002: 499) define translation technique as the result of a translator’s choice or the realization of the strategies in solving the problems at micro level by comparing the source text and the target text. This study uses one of the translation techniques which is suggested by Molina and Albir whereas Vinay and Darbelnet define the technique of translation as one of the translation procedure, explicitation.

2. On Explication

Explication has been discussed by scholars which is based on their perspective. Below are some scholars who discussed about explication. They are Vinay and Darbelnet, Kinga and Klaudy, and Murtisari.

a. Explication According to Vinay and Darbelnet (1958)

Vinay and Darbelnet are the experts who first introduced the concept of explication. The concept of explication has been translated by Sager and Hamer in 1995 (in Baker, 2009: 103-104) as “... a stylistic translation technique which consists of making explicit in the target language what remains implicit in the source language because it is apparent from either the context or the situation.” It could be said that explication is a technique of translation that makes the implicit information which appears from the context or the situation explicit in the target text.

According to Murtisari (2011:8), in the original version, there is the term *precisions* which come from the verb *preciser* (to specify, clarify, to be more specific about). It indicates that explication is to introduce the precise information into the target text for clarification. In this term, the expression is made precisely (to be focus or detail) in the target text. Vinay and Darbelnet's concept indicates that the TT is more specific and informative than the ST. However, Murtisari (2011:8) explains that according to the reader or hearer's point of view, information does not have to be precise, specific, or detailed to make it clear because sometimes a more general expression is more explicit to the readers.

Besides, Vinay and Darbelnet (in Baker, 2009: 104) explain “The results of explicitation and implicitation are often discussed in term of gains and losses.” The terms of gains and losses exist because languages have their systems which are different with each other. For instance, English language uses the article system whereas *Bahasa* does not use it. For example is ‘a book’ can be translated into *Bahasa* as ‘*buku*’. The article ‘a’ is lost in translation into *Bahasa*. Meanwhile, if the translation comes from *Bahasa* into English language, ‘*buku*’ is translated to English language as ‘a book’ or ‘the book’. There is a gain of article in translation into English language. Therefore, by the use of explicitation (and implicitation) techniques, translation has a big possibility of gains and losses of some materials.

b. Explicitation According to Klaudy and Karoly (2003)

In line with the Vinay and Darbelnet’s concept of explicitation, Klaudy and Karoly (in Baker, 2009: 106) see specification is an aspect of explicitation whereas generalization is related to implicitation. Klaudy and Karoly explain that explicitation occurs when:

- a. a source language (SL) unit with a general meaning is replaced by a target language (TL) unit with a more specific meaning,
- b. the meaning of a SL unit is distributed over several units in the TL,
- c. new meaningful elements appear in the TL text ,
- d. one sentence in the ST is divided into two or several sentences in the TT,
and
- e. SL phrases are extended or “raised” to clause level in the TT.

Meanwhile, Klaudy and Karoly also suggest that implicitation occurs when:

- a. a source language (SL) unit with a specific meaning is replaced by a target language (TL) unit with a more general meaning,
- b. the meaning several SL words are combined in one TL word,
- c. meaningful lexical elements of the SL text are omitted in the TL text,
- d. two or more sentences in the ST are combined into one sentence in the TT, and
- e. ST clauses are reduced to phrases in the TT.

From the points above, explicitation occurs in many conditions. However, Murtisari (2011:7) sees this operation is problematic in term of explicitation. In these criteria, something is said as explicitation if “a source language with a general meaning is replaced by a target language unit with a more specific meaning.” This indicates that what is more general cannot be more explicit in this *system*. However, “the inferred meaning that is spelled out in explicitation may be more general than the source items it has replaced (Murtisari, 2011:7).” Murtisari (2011:7) gives the example which is taken from Kamenická’s example to describe the condition. The word ‘Heathrow’ is translated to the more general term ‘London’. The more general term is more explicit to the target readers. However, it cannot be said as explicitation because to make something more explicit in this system, the translated term has to be more specific.

c. Explicitation According to Murtisari (2011)

Murtisari suggests a new alternative way to see explicitation by using Relevance Theory. Hence, this section will discuss about relevance theory,

explicature and implicatures as the explicit and implicit distinction, explication based on relevance theory, and the types of explication.

1) Relevance Theory

Sperber and Wilson state (in Peter Grundy, 2000:134) that Relevance Theory studies “how the content of a message can be understood by the receptor.” To convey the content of a message to the receptor, the conversation has to give information which is relevant to the receptor’s mind. They (in Horn and Ward, 2006: 608) declare that human communication uses the principle of relevance because the basic feature of human cognition is to be relevant. Sperber and Wilson explain (2007:2), “when is an input relevant?” They declare that an input is relevant to an individual when the input connects *with background information he has available to yield conclusions that matter to him*. People catch information based on their background information they have in their mind in which *seem* relevant to them.

Further, relevance is a matter of degree (Sperber and Wilson, 2007:2). Many alternative inputs are available. The inputs are not just that they are relevant, but there is a degree about which more relevant one than the others (inputs).

2) The Explicatures and Implicatures as the Explicit and Implicit Distinction

In Relevance Theory, Sperber and Wilson (in Grundy, 2000: 134) define two things in understanding the speaker’s meaning. There are explicatures and

implicatures. The following examples explain how explicatures and implicatures work.

a) Explicatures

Sperber and Wilson (in Murtisari, 2011:11) explain that an explicature is “an assumption communicated by an utterance *U* is explicit [hence an explicature] and if only if it is a development of a logical form encoded by *U*.” They explain an explicature (in Grundy, 2000:134) as the following example. The utterance ‘Angel parking’ can turn up many opinions. When people read the utterance, many of them might think that it is a direction that there is the available place for ‘Angel’ to park. Another will think that it is the place for parking as the public parking. After knowing the situation and background, the utterance is ordered to riders or guests that there is an available place for the guests who want to meet a painter named ‘Angel of the North’. Therefore, ‘Angel parking’ means that there is the place of Angel’s guests for parking their cars. This utterance refers to the real condition of ‘angel’ and its function. This utterance is included as an explicature.

Another example of an explicature is taken from the novel *The Mystery of The Missing Necklace*. The expression ‘the village policeman’ has many inferences. By knowing the situation and background of the utterance, the utterance means that it refers to a policeman who lives and works at the village district. This reality gives the real condition and the functions of ‘village policeman’. Hence, this utterance is included as an explicature. From those two examples above, it could be concluded that explicatures have two sources, the

linguistic forms used and the context. Explicatures do not only come from the linguistic forms but also the development of the logical forms. The inferential processes of explicatures take place at the logical forms within the utterances. The logical form is equal with the utterance.

b) Implicatures

An implicature is formulated by Sperber and Wilson (in Carston, 2007:2) as “an assumption communicated by U which is not explicit is implicit [hence an ‘implicature’].” Sperber and Wilson give an example to explain an explicature. The utterance (in Grundy, 2000:135) ‘Have you seen my book’ gives many inferences based on the context. Sperber and Wilson explain if the sentence is expressed by a friend, and the people who involves in the conversation or the partner of the conversation has a habit to borrow the book, it indicates that the utterance is an admonition in order to the partner of the conversation brings back the book. In this situation, the utterance means that ‘I want my book back’. In another situation, if the sentence is used by a teacher to her or his student in a guidance meeting, it can be indicated that the sentence is a suggestion. The teacher wants the student to read the book in order to able creating a good essay. In this situation, it can be inferred as ‘If you want to pass exam you’d better read my book.’ Sperber and Wilson categorize the expression ‘have you seen my book’ as an implicature because the inference of the sentence is different from the real utterance ‘I want my book back’ or ‘If you want to pass exam you’d better read my book.’ As Sperber and Wilson say (in Carston, 2007:2) “an assumption communicated by U which is not explicit is implicit (hence an implicature).” An

implicature comes from implications that are derived purely from contextually based inference. By knowing the context, the truth condition of an utterance can be derived. Therefore, an implicature has a logic form which is different with the utterance or linguistic forms.

Another example of an implicature is taken from the novel *The Mystery of The Missing Necklace*. The source expression ‘it was jolly mean of you to leave me in that cupboard.’ is translated into ‘*Anda jahat-meninggalkan aku di dalam lemari*’ in the target text. In the story, Fatty and Mr. Goon were in disguise. They disguised as figures in the house of wax. They were in shadowing a group of burglars who had a meet to plan the next thief. Suddenly, Mr. Goon sneezed and made them be watchful. Unfortunately, the one that had been found was Fatty and Mr. Goon was not found out. The burglars did not know that there is one left in disguise. They just take Fatty into a cupboard and left the place. After that Mr. Goon was looking for Fatty but he did not release him soon. He thought that he would release him after arrest the burglars. However, he forgot and just remembered in the next morning. He tried to come back to the place, but could not find him. Before, fortunately Fatty was released by his friend, Pip and they decided to do not tell Mr. Goon about the fact. Finally, they met Mr. Goon and said ‘... it was jolly mean of you to leave me in that cupboard. I shan’t forget that in a hurry.’ Therefore, it implies that Fatty is disappointed to Mr. Goon as he did it to him. He was teasing Mr. Goon with saying such thing. It means ‘*Anda jahat-meninggalkan aku di dalam lemari*.’ (You were bad for leaving me in the cupboard).

Explicatures and implicatures can be used to represent the expression whether it is explicit or implicit. An utterance is said as explicit if the inferential process takes place at the level of the logical forms within the utterance and it is implicit if it is derived only by inference (Murtisari, 2011: 18).

Further, Carston explains (in Murtisari, 2011: 15) in which different utterances could have the same explicatures, but they can give the different degree of explicitness. Moreover, according to Sperber and Wilson (in Murtisari, 2011: 15) explicitness is both classificatory and comparatively. Explicitness is classificatory because it is to determine the explicit and implicit. Explicatures and implicatures are used to represent the status of an utterance whether explicit or implicit. Then, explicitness is also comparative because it is about *gradable*. Murtisari defines (2011:15) that this point is very important to her explication project because RT commonly discusses explication of implicatures to explicatures whereas it is named ‘explication’. By the comparative nature of explicitness, Murtisari (2011: 15) states that there is possibility to discuss explication within explicatures.

3) Explication based on Relevance Theory

The Relevance Theory framework discusses explication by the use of the explicatures and implicatures. According to Murtisari (2011: 18), the use of Relevance theorists in translation commonly discusses explication of implicatures into explicatures whereas it is known as ‘explication’.

In another side, it is different with the traditional explication which is commonly used in translation studies. The traditional explication uses the degree

of explicitness based on the encoded or inferred distinction. In general, Carston (2002) explains ‘a piece of information is said to be ‘explicit’ if the information is ‘encoded’ in the forms of linguistic. In the other side, if the information is recoverable by inference, it is said to be ‘implicit’. The traditional explication and RT’s explication can be presented as the following.

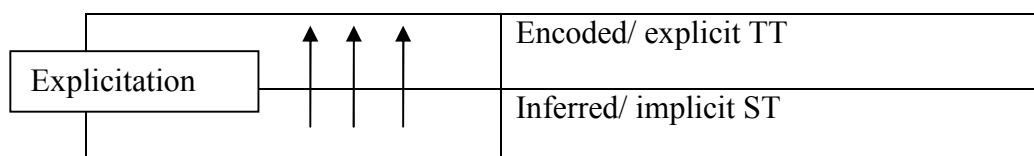


Figure 1: Traditional Explication (Murtisari, 2011: 18)

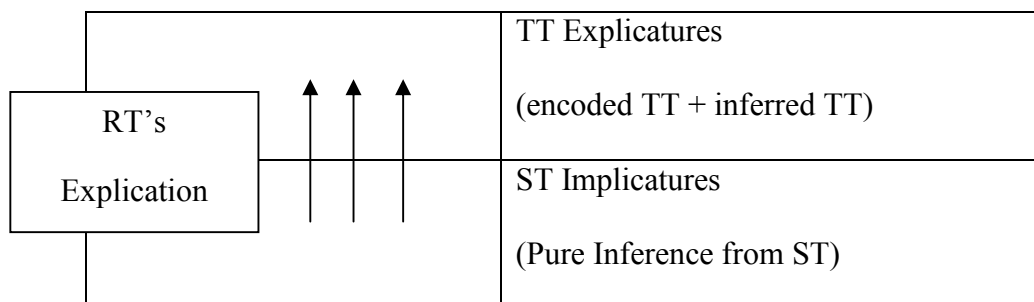


Figure 2: Relevance Theory's explication (Murtisari, 2011: 18)

The traditional explication encoded all the inference part to be explicit. It tends to deal with the categorical term. However, according to Sperber and Wilson (1987:704), the encoded in linguistic form still needs ‘an element of inference.’ Indeed, Murtisari (2011: 3) indicates that “... our thoughts can never be fully explicit in our linguistic expressions.” This means that the encoded symbols are difficult to represent all of the human’s thoughts. It is used as the ‘pointers of human’s thought's’ because human’s thoughts are very complex. Therefore, the explicatures at the RT’s explication still has the inferred element.

From the concept, Murtisari indicates that the inferred parts within the explicatures are not included at the RT's explication yet. With the comparative nature of explicitness, explication within an explicature is also *possible*. It is because explicitness is also comparative as what Sperber and Wilson said.

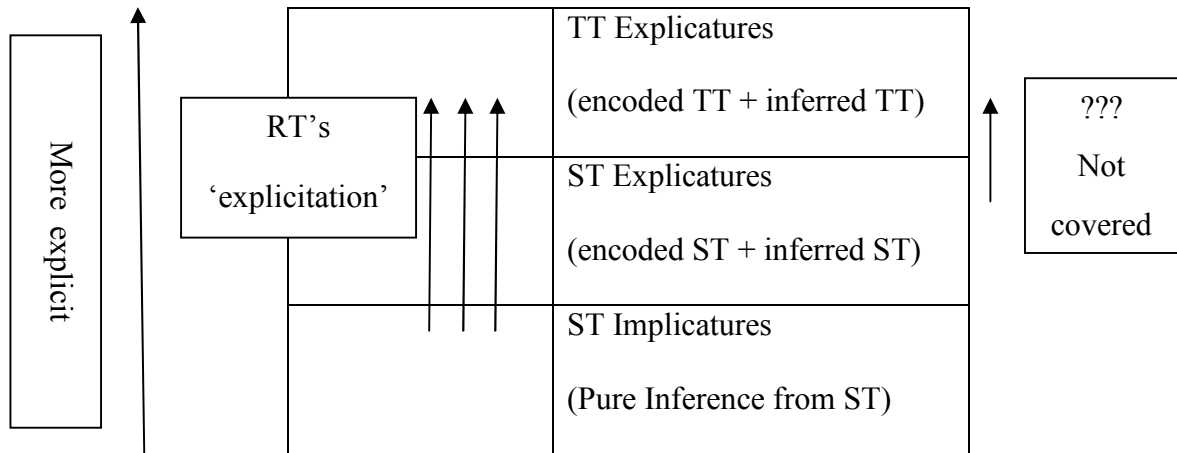


Figure 3: RT's Explication (Murtisari, 2011: 19)

Murtisari (2011: 19) decides to expand the explication by including the shifts within explicatures. With this decision, Murtisari (2011:22) defines explication as "... shifts meaning from implicit to the explicit or simply to a higher degree of explicitness." Hence, Murtisari defines two types of explications. There are scalar and categorical explications.

4) Types of Explication

Murtisari divides explication into two types. There are scalar and categorical explications. The further discussion is presented below.

a) Scalar Explication

Murtisari (2011: 19) defines scalar explication as "... explication shifts within the explicature." The category meaning of information which would be

transferred is already explicit. This explicitation makes the information in the target text more explicit than in the source text. Hence, this explicitation is scalar because this explicitation conveys a higher degree of explicitness in the target text. Below is an example of scalar explicitation. The sample is taken from the sentence in the novel *The Mystery of the Missing Necklace* and its translation.

SE : ‘And the others come back this week- ...’ (p.2)

TE : ‘Teman-teman kita akan kembali minggu ini.’ (p.8)

At the example above, the words ‘the others’ is translated into ‘*teman-teman kita*’. This is scalar because ‘*teman-teman kita*’ (our friends) is the development of the form ‘the others’. The words ‘the others’ refers to ‘our friends’ (*teman-teman kita*) because at the previous sentence, the children who make the conversation talk about their friends. Besides, comparatively ‘*teman-teman kita*’ is more explicit than the form ‘the others’. Therefore, the target form is more informative and accessible to the readers than the source form. Murtisari (2011: 20) represents the scalar explicitation as the following:

$X \rightarrow X'$, in which X' is a development of the form X and is more explicit than X , and X' represents the same explicature as X does.

b) Categorical explicitation

Murtisari explains categorical explicitation as “... refers to shifts of meaning from the implicature to explicature and is categorical because it transforms the shift meaning from one category to the other ,i.e. the implicit to explicit.” The explicitation makes the implicatures of the source text explicatures

in the target text. Besides, the explication is said as categorical because it makes the shift meaning from one category to the other. That is from implicit to be explicit in the target text. Therefore, it is different with the scalar explication whereas it happens at one category (explicit).

SE :“Hey, Fatty! You can stop pretending now. We know it’s you! ...“**Fatty!**” Said Pip. (S.23)

TE :“*He, Fatty! Kau tidak perlu berpura-pura lagi!*”
katanya. “Kami tahu bahwa ini kau!” ...“Fatty!
Berhentilah merokok, bodoh! Buka mulut!” Kata Pip.
 (Fatty! Stop smoking! Open mouth!) (T.35)

The expression” *Berhentilah merokok, bodoh! Buka mulut!*” [Stop smoking!Open mouth!] in the target text can be included as the categorical . It is an implicature of “*Fatty!*”. Fatty is in disguising as an old man. He pretends to be looked like the old man by using a pipe. His friend, Pip, wants Fatty to stop smoking as encoded at the previous sentence. Therefore Pip asks Fatty to stop smoking and open his mouth. The implicit part has been brought into the surface form. Hence, the expression ” *Berhentilah merokok, bodoh! Buka mulut!*” is part of an explicature in the target text. Besides, it is said as an explication because it is more informative and accessible than the source form.

This categorical explication has been formulated by Murtisari (2011:21) as the following:

$X \rightarrow X'$, in which X is an implicature in the ST and becomes an explicature X' in the TT.

3. Reasons of Explicitation

Making the information explicit in the translated text is needed as it is used to avoid an ambiguity or to convey the correct meaning into the receptor language form. If some information is translated literally to the target text, it will be unnatural for the target readers. Therefore, making the information explicit is needed in order to make it clear and easy to be understood. Larson (1984:495) classifies four guidelines why the implicit information is made explicit in the target text. The guidelines are presented below.

a. The Requirement for the Grammar of the Target Language

First, the information may be made explicit or more explicit because it is required by the grammar of the receptor language. The way or rules for building words and sentences between languages are different. They have their patterns which is different with each other, so it is needed to fulfill the requirement of the target language form. The example is presented below.

ST : 'There **he** is again!' said Fatty admiringly. (S.18)

TE : 'Nah, itu **Pak Goon** datang lagi,' kata Fatty dengan kagum. (T. 28)

At the target text, the translator translates the word 'he' into '*Pak Goon*'. Here, it is a matter of grammar; the pronoun system. The Indonesian pronoun system is not marked for gender where the English one has it. Therefore, the

translator translates the pronoun in the source text in another form by substitute it into the different form '*Pak Goon.*'

The English pronoun system is different with the Indonesian. For example, the English has *she, he, him, and her*. The pronouns have explained the gender information. In the other side, the Indonesian also has pronouns '*dia, -nya*'. Here, the pronouns just explain that it is the third person. The pronoun '*dia*' could be female or male. It is different with the English one which has differentiated into 'she' and 'he'. The Indonesian usually uses the nouns directly or bring into another form.

b. The Necessity for Correct and Clear Expression of the Source Meaning

Second, making the information explicit in the target text is to achieve the correct and clear expressions of the source meaning. By making the information explicit in the target text, it can present the same opinion, feeling, or idea at the target text as presented at the source one. Below is the example of the second reason.

SE : 'Oh, do! It would be lovely to see you acting like a grown-up, ...' (p. 9)

TE : 'Kau menyamar ya? Asyik rasanya melihat kau beraksi kayak orang dewasa, ...' (p.18)

'Oh, *do!*' is translated into '*Kau menyamar ya?*' The translator adds the information 'you' and transforms the word 'do' into '*menyamar.*' The information has been introduced in the previous sentence as follows:

SE : ‘Fatty, will you go in one of your new grown-up disguises?’ asked Bets excitedly.(S.9)

TE : ‘*Kau akan menyamar sebagai orang dewasa, Fatty? Tanya Bets bersemangat.* (T.18)

The word ‘do’ refers to ‘*menyamar*’ (disguise) and the target expression also mentions the subject ‘*Kau*’ (you) whereas the source text does not mention it. By encoding the subject, it will make clear the subject who doing the ‘disguise’. The target expression presents the information explicitly in order to get the correct and clear expression of the meaning of the source expression. The source expression actually can be translated into ‘*oh, lakukan !*’, but this translation is not clear enough. Therefore, by making the information explicit in the target expression, the expression can convey the correct and clear expression of the meaning of the source expression.

c. The Necessity for Naturalness of Style or to Create the Same Emotive Effect as the Source Text

The third reason is for naturalness of style or to create the same emotive as the source text. The example is presented below.

SE : “Fatty is never unkind”

TE : “*Fatty selalu baik hati.*”

“Fatty is never unkind” is translated into “*Fatty selalu baik hati.*” The source expression describes that Fatty is a good boy because he is never unkind, so Fatty is always kind. Therefore, the expression is translated into “*Fatty selalu baik hati*” (Fatty is always kind). This sentence is actually can be translated into

“Fatty tidak pernah tidak baik hati.” However, the sentence seems unnatural and clumsy in the target expression. Therefore, making the information explicit in the target expression is needed to for naturalness of style or to create the same emotive as the source text.

d. The Truly Implied Information in the Source Text

Fourth, making the information explicit in the target text as the information is truly implied in the source text.

SE : “Hey, Fatty! You can stop pretending now. We know it’s you! ...**“Fatty!”** Said Pip. (S.23)

TE : *“He, Fatty! Kau tidak perlu berpura-pura lagi!” katanya.*

*“Kami tahu bahwa ini kau!” ...**“Fatty! Berhentilah merokok, bodoh! Buka mulut!”** Kata Pip. [Fatty! Stop smoking! Open mouth!] (T.35)*

The word “Fatty!” is translated into another form in the target text *“Fatty! Berhentilah merokok, bodoh! Buka mulut!”* This translation does not make a deviation because the information is truly implied in the source expression and conveyed explicitly in the target expression. Making the information explicit is needed in order to make clear the expression. The story tells about a boy, named Fatty, tries to pretend himself as an old man. He behaves like the old man by using a pipe. His friend, Pip, wants him to stop behaving like the old man. Therefore, the utterance ‘Fatty!’ means that Pip asks him to stop smoking and open his mouth. The information could convey the meaning explicitly in the target expression.

The truly implied information is also about the cultural context. It is because the readers of the source text and target text have background knowledge which is different with each other. The cultural context may only be understood by people of the community. Therefore, it needs to be made explicit in the target text.

B. Previous Studies

There are many studies about explicitation in translation studies. One of them is the research entitled *Relevance-Based Framework for Explicitation/Implication: A New Alternative* by Elisabeth Titik Murtisari. She explains explicitation by using relevance theory. She uses Sperber and Wilson's theory of relevance as the basis of the study. By using the relevance theory, she proposes two types of explicitation and implication, scalar and categorical explicitation, and scalar and categorical de-explicitation for the implication. She uses *Of Mice and Men* novel as the sample of the data. She analyzed the scalar and categorical that is found in the novel. In her research, the scalar explicitation takes the highest frequency then followed by the categorical explicitation.

Another study also has been done by Giri Atmoko. In his research entitled *An Analysis of Explicit and Implicit Status of Information in the translation of Pearl S. Buck's novel, 'Pavillion of Women' into Indonesian by suwarni A.S.* In his research, there are two aims. First, he wants to describe the techniques of making the information explicit. The second is to describe the reason of making explicit the information in the target text. He uses Larson's theory to describe the reasons. The reasons are to fulfil the requirement for the receptor language,

correct and clear expression of the source meaning, for naturalness of style or to create the same emotive effect as the source text, or the information is truly implied in the source text.

Those two previous researches are similar to this study. First, this study uses the Murtisari's model to describe the types of explicitation. Then, alike Atmoko, this study uses the theory from Larson to describe the reason of making the information explicit or more explicit in the target text. However, this study has the different object from the previous researches. This study uses the novel *the Mystery of the Missing Necklace* by Enid Blyton and the Indonesian version translated by Agus Setiadi.

C. The Mystery of the Missing Necklace

The story begun on the summer holiday in Peterswood. There was a group of children who named themselves as the Five Find-Outers. They were Fatty, Bets, Pip, Larry, and Daisy. They were also accompanied by Buster (Fatty's dog) in their adventures. In another side, there was a village policeman named Mr. Goon. He was very annoyance with the children because they always took a part in solving some mysteries cases where it was the police duty.

One day, Larry, Pip, Bets, and Daisy went to the sideshows and tried to guess Fatty in disguise. On the way to the sideshows, they saw an old bent man sat down on the bench in the middle of the village. They thought he was Fatty in disguise, but the old fellow was not Fatty, so they continued their way to the sideshows. Suddenly, Bets saw a lovely bright color of balloons and then bought a

balloon. The seller of the lovely balloons was an old woman. Bets finally could guess that the old woman was Fatty.

In the way to back home, they looked the old man who sat down at the bench in the middle of village. After spied the old man, they realized that their district, Peterswood is become the place where the robbery gang giving message to each other and planned the robbery.

Happily, Fatty disguised himself as the old man with sitting on the bench in all afternoon in the middle of the village to get some information. Besides, Mr. Goon also had spied the old man. Days by days had done and successfully they found that the gang had a plan to meet each other at the waxworks of the sideshows. At the waxworks, the gang made a plan about the next robbery. In the waxworks hall there was much of figures and it gave Fatty a chance. Fatty had a good idea to disguise himself as one of the figures so that he could listen about what the gang discussed.

The time to disguise had come. Fatty disguised himself as Napoleon. Unexpectedly, there was a new figure stood and surprisingly it was Mr. Goon who had the same idea to disguise. He disguised himself as a policeman. Unfortunately, Mr. Goon bothered the plan with sneeze while the gang discussed. The gang looked into the figures but what happened next was Fatty was the one who had arrested by the gang and Mr. Goon saved. They tied up fatty and brought him into a cupboard. Mr. Goon saved but he did not help Fatty because he wanted to teach him. Luckily, when Mr. Goon had left the place, Larry came to the place

and freed Fatty. In another side, Mr. Goon with the team succeeds to arrest the gang and brought the stolen goods.

The mystery was not finished yet. After investigating the stolen goods, that was found that the real pearl necklace was still disappear. It gave a little chance to the Find-Outers to look for the necklace. Finally, the Five Find-Outers succeed solving the mystery. They found the necklace was on the one of the figures in the waxworks. They then gave the necklace to the official police, Inspector Jenks and they were satisfied. They had broken the mystery and it was become an interesting holiday.

D. Conceptual Framework and Analytical Construct

This section discusses the conceptual framework and the analytical construct. Further discussion is presented below.

1. Conceptual Framework

In terms of translation, this study adopts the theory from Larson (1984:3) that translation is analyzing the lexicon, grammatical structure, communication situation, and cultural context of the SL text in order to determine its meaning, and then reconstructing this same meaning using lexicon and grammatical structure which are appropriate in the TL and its cultural context. This study analyzes the interlingual translation. The data are taken from an English novel entitled *The Mystery of the Missing Necklace* and its Indonesian version. The data are limited clauses and sentences which reflect the technique of explication. The study will compare the source text and the target text and then identify which

source text that has been made explicit or more explicit to the target text. The analysis is continued by classifying the data into the types of explication and the reasons.

This study applies the concept of explicature and implicature of relevance Theory that can fulfill the conception of explication. The conception of explication is based on the theory of explication by Elisabeth Titik Murtisari (2011) which applies the concept of Relevance Theory. By using the Relevance Theory framework, explication means *shifts meaning from implicit to the explicit or simply to a higher degree of explicitness*.

This study describes the types of explication that occur in the *Bahasa Indonesia* version of *The Mystery of the Missing Necklace*. The types of explication consist of two types; (a) scalar explication and (b) categorical explication. Besides, this study also describes the reasons of making the information explicit or more explicit in the target text. The reasons can be categorized into four reasons (Larson, 1984), (a) the requirement for the TL grammar, (b) for correct and clear expression of the source meaning, (c) needed for naturalness of style, and (d) the truly implied information in the source text.

2. Analytical Construct

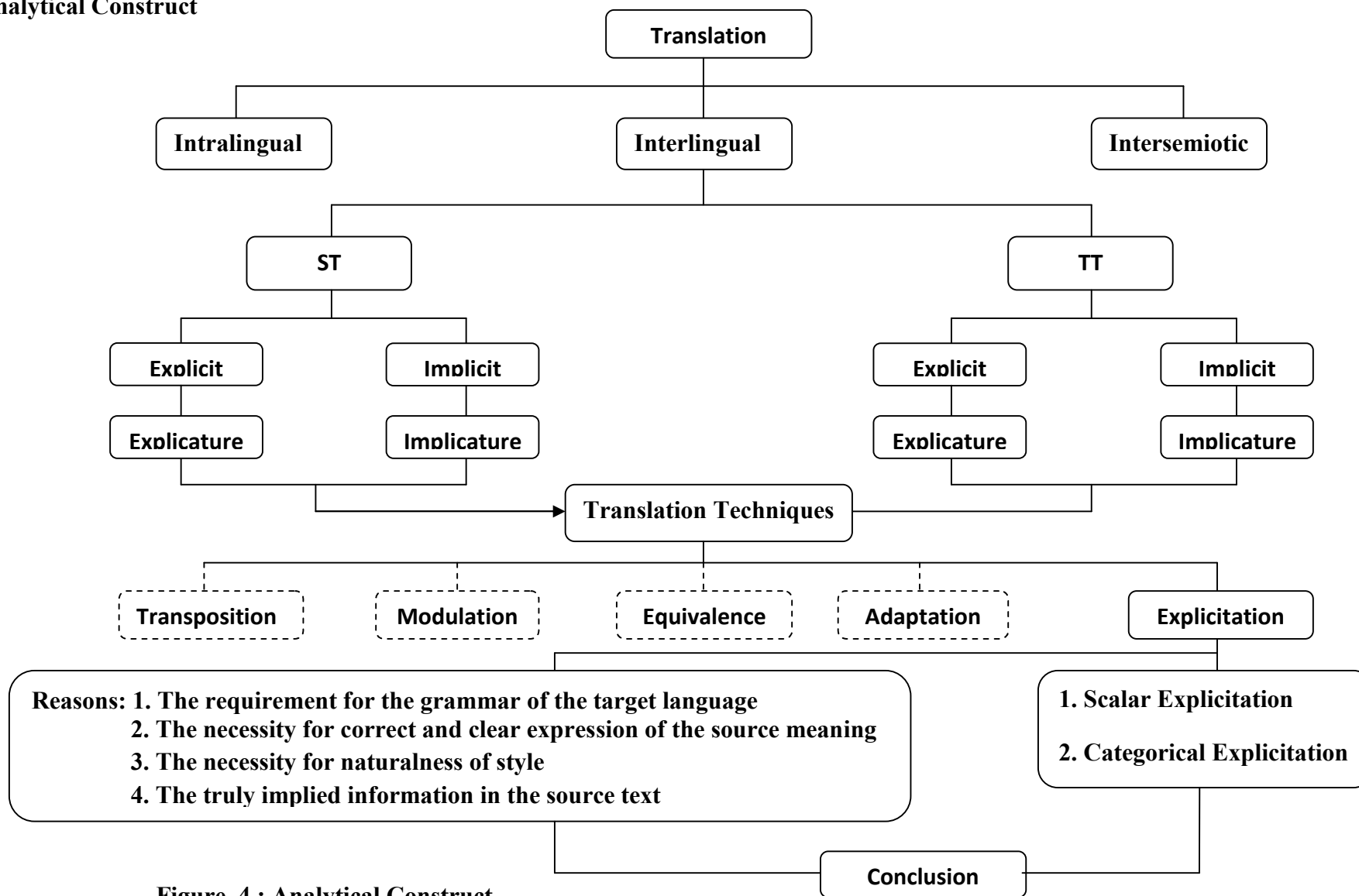


Figure 4 : Analytical Construct

CHAPTER III

RESEARCH METHOD

This study aims to establish the explication technique in the translation of *The Mystery of the Missing Necklace*. The data of this study were taken from English – *Bahasa Indonesia* versions of *The Mystery of the Missing Necklace*. This chapter discusses the research methods of this study. The research methods are type of the study, source, form, and context of the data, research instruments, data collection, and data analysis.

A. Type of the Study

The method used in this study is a descriptive qualitative method. According to Fraenkle and Wallen (1993:23), the descriptive method is a method that is used to explain, analyze, and classify something through various techniques, survey, interview, questionnaires, and observation. This study uses a descriptive qualitative research because the data are taken from Enid Blyton's novel *The Mystery of the Missing Necklace* and its *Bahasa Indonesia* version *The Mystery of the Missing Necklace; Misteri Kalung Curian* translated by Agus Setiadi. This qualitative research aims to describe the types of explication technique and the reasons of making the information explicit or more explicit of the translated novel.

B. Sources, Forms, and Context of the Data

The sources of the data in this study are a novel written by Enid Blyton entitled "*The Mystery of the Missing Necklace*" and its translation "*The Mystery of the Missing Necklace: Misteri Kalung Curian*" which was translated by Agus Setiadi (2011). The Source Text (ST) is in English and the Target Text (TT) is in *Bahasa*

Indonesia. This study establishes a number of explicitation techniques in this novel. The source novel was published by Egmount in 2003, and the target one was published by *PT Gramedia Pustaka Utama* in 2012. The data were taken from both versions of English and *Bahasa Indonesia*. The data were expression units which contain and reflect the technique of explicitation. The expression could be in the form of a bilingual clause or sentence expression unit. The context of the data was the conversation among the characters in the novel and the narration of the novel.

C. Research Instruments

There are two kinds of instruments which are used in this study. The first instrument is the researcher herself. The first instrument is involved in all activities of research observation, recording, and analyzing the data. Then, the second instrument is the data sheet which is used to note and classify the data.

Table 1: Data sheet of Explicitation and Reasons in the translation of Enid Blyton's novel, *The Mystery of the Missing Necklace*

NO	SE/TE	Cd	Explicitation								Reasons							
			S					C										
			DP	DV	DN	SS	OU	DS	IS		1	2	3	4	1 & 2	2 & 3	1, 2 & 3	2 & 4
		N/S.A/T.B/C .Y/D																

Note.

No. : Number

SE : Source Expression

TE : Target Expression

Code : Code

- EX : Explication Technique
- N : Datum number
- A : Page of the source text
- B : Page of the target text
- C : Types of explication (S/C)
- D : Reason (1/2/3/4/1&2/2&3/1,2&3/2&4)
- S : Scalar explication
- Y : Sub-types of scalar explication
 - DP : The developments of pronouns
 - DV : The developments of verbs
 - DN : The developments of nouns
 - SS : The spelling out of subjects
 - OU : The other meaningful units
- C : Categorical explication
 - DS : making the implicit information explicit in the target text which indicates an action
 - IS : making the implicit information explicit in the target text which indicates other things
- R : Reason
 - 1 : The requirement for the target language grammar
 - 2 : The necessity for correct and clear expression of the source meaning
 - 3 : The necessity for naturalness of style or to create the same emotive effect as the source text
 - 4 : The truly implied information in the source text.
 - 1 & 2 : The requirement for the receptor language grammar and for correct and clear expression of the source meaning
 - 2 & 3 : The necessity for correct and clear expression of the source meaning and for naturalness of style or to create the same emotive effect as the source text
 - 1,2 & 3 : The requirement for the target language grammar, for correct and clear expression of the source meaning, and for naturalness of style or to create the same emotive effect as the source text
 - 2 & 4 : The necessity for correct and clear expression of the source meaning and the

truly implied information in the source text

C. Data collecting Technique

The technique that is used in collecting the data in this study is in the following steps.

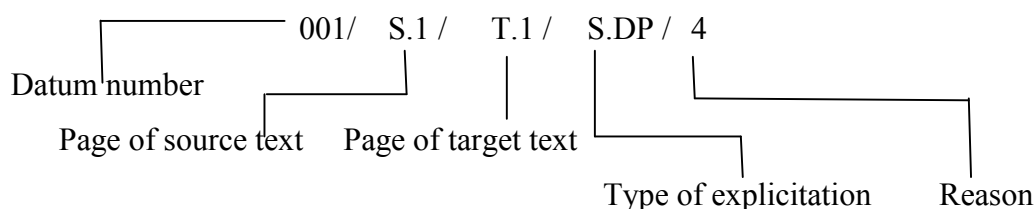
1. The source of the data were observed by reading both the original and translated version of the novel.
2. The data from the English (the original text) and the *Bahasa Indonesia* (the translated text) version of the novel were written in a note.
3. The data were identified to establish those which are compatible with the criteria of the study.
4. The data were classified in to the categories.

E. Technique of Data analysis

The technique of data analysis is the process of how the data is analyzed systematically. After collecting the data, this study will analyze through the following steps.

1. The original text were compared to the translated text .
2. The data were analyzed and classified based on their types of explication and the reasons by using the data sheet.
3. The data were encoded in order to make the classification of the data easier to be analyzed,
4. The findings of this study were reported in the textual description.
5. The conclusion was drawn based on the result of this study.

This study gives codes behind the samples in the discussion part. Below is the example of the coding.



F. Trustworthiness of the Data

This study applied trustworthiness in order to know the research validity. The aim of applying trustworthiness in this study is to make sure the data findings. According to Moleong (2001:173) to gain trustworthiness, there are four criteria such as credibility, dependability, conformability, and transferability.

This study applied credibility and dependability to obtain trustworthiness of the data. First, credibility was used to ensure the correctness of the data. To gain credibility, this study concerned on deep observation on the data so, it could be ensure the credibility. In achieving credibility, this study used triangulation technique. Moleong (2001: 128) states that “Triangulation is a technique for checking the trustworthiness of data by using something outside the data to verify the data or to compare them.” There are four types of triangulation: by source, by method, by expert, and by theory. This study used the source and theory triangulation. The main sources were both the original and translated version of *The Mystery of the Missing Necklace*. Moreover, there were some theories that support the credibility of this study.

In the criteria of dependability, it concerned about reliability of the data of the study. The data findings of this study were triangulated by some translation students. Then, the result of triangulated data findings were consulted and discussed with the consultants, Drs. Suhaini M. Saleh, M.A. and, Andy Bayu Nugroho S.S, M.Hum.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter is divided into two sections. They are the findings of the study and the discussion of data analysis. The first section presents the findings of the two objectives: the types of explicitation which are found in the *Bahasa Indonesia* version of Enid Blyton's novel *The Mystery of the Missing Necklace* and the reasons of making the information explicit or more explicit in the *Bahasa Indonesia* version of *The Mystery of the Missing Necklace*. Meanwhile, the second section is the discussion of the findings.

A. Findings

There are two findings based on the two objectives. Both findings are presented on the table which contains of number and percentage to support argument of the data occurrence.

1. Types of Explicitation Found in the *Bahasa Indonesia* Version of Enid Blyton's Novel *The Mystery of the Missing Necklace*

From the study, there are 581 data of explicitation techniques found in the translation of the novel. The classification of the types of explicitation is based on Murtisari's model which divides explicitation into two types; (1) scalar explicitation, and (2) categorical explicitation. In the process of analysis, both scalar and categorical explicitation are found. Table 2 below presents the finding of the types of explicitation which are found in the *Bahasa Indonesia* version of Enid Blyton's novel *The Mystery of the Missing Necklace*.

Table 2: Findings of the Occurrence of the Types of Explication found in the *Bahasa Indonesia* version of Enid Blyton's novel *The Mystery of the Missing Necklace*

NO.	Types of Explication	Frequency	Percentage
1.	Scalar explication	569	97.9%
2.	Categorical explication	12	2.1%
	Total	581	100%

From Table 2, it can be seen that there are 581 data which indicates the using of explication techniques. The scalar explication has the highest frequency with occurrence of 569 or 97.9 1%, followed by the categorical explication with occurrence of 12 or 2.1%.

2. Reasons of Making the Information Explicit or More Explicit in the *Bahasa Indonesia* Version of Enid Blyton's Novel *The Mystery of the Missing Necklace*

In this study, the reasons of making the information explicit or more explicit in the target text are based on Larson's theory. Larson classifies the reasons into four specific terms; (1) the requirement for the target language grammar, (2) the necessity for correct and clear expression of the source meaning, (3) the necessity for naturalness of style or to create the same emotive effect as the source text, and (4) the truly implied information in the source text. Further, in the process of analysis, there are data which have a single reason and the multiple reasons. Table 2 presents the finding of the reasons of

making the information explicit or more explicit in the *Bahasa Indonesia* version of *The Mystery of the Missing Necklace*.

Table 3: Findings of the Reasons of Making the information explicit or more explicit in the *Bahasa Indonesia* version of Enid Blyton's Novel *The Mystery of the Missing Necklace*

NO.	Reasons	Frequency	Percentage
1.	The requirement for the grammar of the target language (1)	-	-
2.	The necessity for correct and clear expression of the source meaning (2)	161	27.9%
3.	The necessity for naturalness of style or to create the same emotive effect as the ST(3)	17	3%
4.	The truly implied information in the ST (4)	2	0.3%
5.	The requirement for the grammar of the target language and the necessity for correct and clear expression of the source meaning (1&2)	261	44.9%
6.	The necessity for correct and clear expression of the source meaning and for naturalness of style or to create the same emotive effect as the source text (2&3)	88	14.9%
7.	The requirement for the grammar of the target language, the necessity for correct and clear expression of the source meaning and for naturalness of style or to create the same emotive effect as the source text (1,2,&3)	42	7.2%
8.	The necessity for correct and clear expression of the source meaning and the truly implied information in the source text (2&4)	10	1.8%
Total		581	100%

From Table 3, it can be seen that the multiple reason of the requirement of the target language grammar and for correct and clear expression of the source meaning has the highest frequency with occurrence of 261 or 44.9%, followed by the second reason (the necessity for correct and clear expression of the source meaning) with 161 occurrence or 27.9%. Then, the third place is the combination of second and third reasons (the necessity for correct and clear expression of the source meaning and for naturalness of style or to create the same emotive effect as the source text) with 88 occurrence or 14.9%. The combination of the first, second, and third reasons (the requirement for the target language grammar, the necessity for correct and clear expression of the source meaning, and for naturalness of style or to create the same emotive effect as the source text) is the fourth place with 42 occurrence or 7.2% followed by the combination of second and fourth reasons (the necessity for correct and clear expression of the source meaning and the truly implied information in the source text) with 10 occurrence or 1.8%. Then, the third reason (for naturalness of style or to create the same emotive effect as the source text) has 17 occurrence or 3%. The last place is the fourth reason with 2 occurrence or 0.3%.

Derive from the finding of the types of explicitation which are found in the *Bahasa Indonesia* version of Enid Blyton's novel *The Mystery of the Missing Necklace* and the reasons of making the information explicit or more explicit as realized in the *Bahasa Indonesia* version of *The Mystery of the Missing*, there is relation between them. The detail relation is presented in Table 3.

Table 4 shows that the scalar explication occurs because of the first, second, third reasons and the combination. The combination of the first and second reasons has the highest frequency with 261 out of 581 cases or 44.9%. The second place is the second reason with 161 cases or 27.9%. It is followed by the combination of second and third reason with 88 cases or 14.9%. The fourth place is the second and third reasons with 42 data or 7.2%. Then, the third reason is placed the next place with 17 cases or 3%. Further, in the case of categorical explication, it has two reasons. There are the fourth reason and the combination of second and fourth reasons. The combination of second and fourth reasons has the highest frequency with 10 cases or 1.8% and the fourth reason has two cases or 0.3%.

B. Discussion

This section presents a deep discussion of the findings of the study. It also provides three examples for each category.

1. The Types of Explication found in the Translation of Enid Blyton's novel *The Mystery of the Missing Necklace* into Bahasa Indonesia version

According to the findings, there are two types of explication which are found in the translation of Enid Blyton's novel *The Mystery of the Missing Necklace*. There are scalar and categorical expliciations. Further, after the analysis, it is found that each type of explication can be classified into many sub-types.

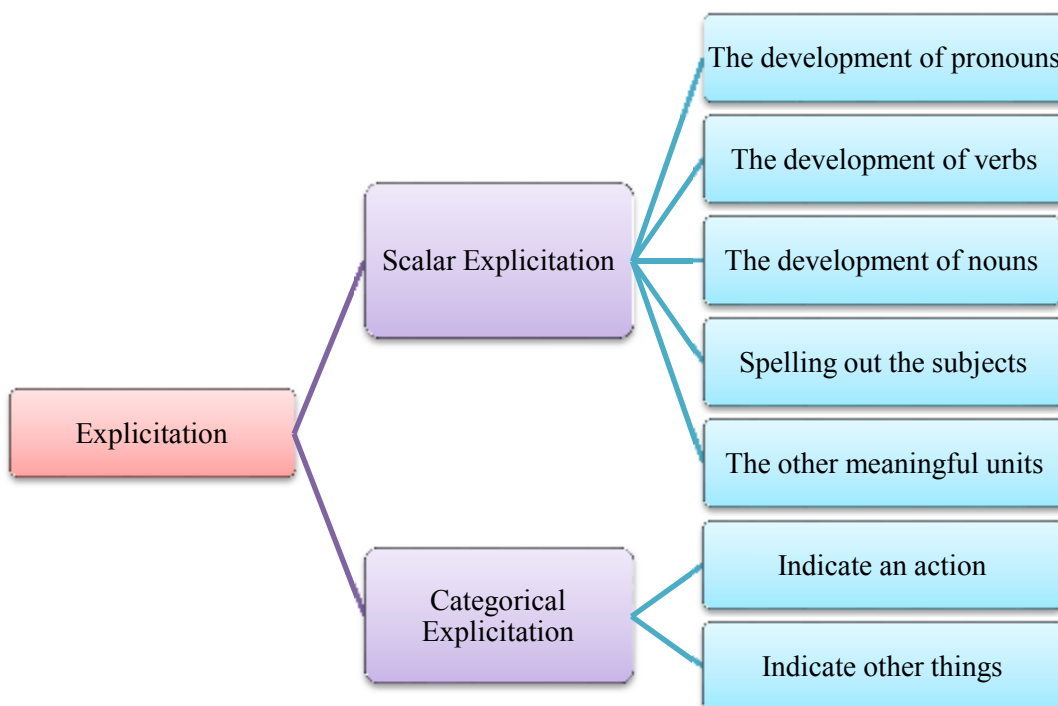


Figure 5: The Main Types and Sub-Types of Explicitation found in the Translation of Enid Blyton’s Novel the *Mystery of the Missing Necklace*

Figure 5 presents that the scalar explicitation can be divided into five sub-types. They are the developments of pronouns, verbs, nouns, the spelling out of subjects, and the other meaningful units. The categorical explicitation is divided into two sub-types: making the implicit information explicit in the target text which indicates an action and other things.

Table 5: The Types of Explicitation and Their sub-types in the Translation of Enid Blyton’s Novel the *Mystery of the Missing Necklace*

No.	The Types and Sub-Types of explicitation	Frequency	Percentage
a.	Scalar explicitation	569	97.9%
	1) the developments of pronouns	166	
	2) the developments of verbs	125	

	3) the developments of nouns	126	
	4) the spelling out of subjects	75	
	5) the other meaningful units	77	
b.	Categorical explicitation	12	2.1%
	1) making the implicit information explicit in the target text which indicates an action	8	
	2) making the implicit information explicit in the target text which indicates other things	4	
	TOTAL	581	100%

Based on Figure 5 and Table 5, both types of explicitation can be categorized into sub-types. First, in the scalar explicitation, there are the developments of pronouns with 166 occurrence, the developments of verbs with 125, the developments of nouns 126, the spelling out of subjects 75, and the other meaningful units with 77 occurrences. Further, the categorical explicitation has 12 occurrence or 2.1% which consists of two sub-types. They make the implicit information explicit in the target text which indicates an action with 8 occurrence and make the implicit information explicit in the target text which indicates other things with 4 occurrence. Further discussions about the types of explicitation and the sub-types which are found in the novel are presented as the following.

a. Scalar Explicitation

This explicitation occurs in the category of meaning which is already explicit. In this scalar explicitation, the development can appear from many things such as the development of pronouns, verbs, and spelling out the meaningful units. Therefore, in this study, the scalar explicitation can be classified into many kinds based on the development. There are the developments of pronouns, verbs,

nouns, the spelling out of subjects, and the other meaningful units. The examples are presented bellow.

1) The Development of Pronouns

Scalar explicitation can appear in many forms. In this part, the scalar explicitation comes in the form of the development of pronouns. The pronouns in the source text are translated into another form which can present the information more explicit than the source text form. It is used to get correct and clear expression of the source meaning and also to fulfill the target text grammar.

SE : ‘Yes, I’ll get **it!**’

TE : ‘*Ya, aku akan mengambil **air es.***’

(020/S.4/T.12/S.DP/1,2)

The source expression ‘Yes, I’ll get it!’ is translated into ‘*Ya, aku akan mengambil air es.*’ The pronoun ‘it’ is translated into the noun ‘*air es*’ (iced water) in the target expression. It is said as scalar because it appears from the development of the source expression. The shift comes from the pronoun ‘it’ into the noun ‘*air es*’. In the story, the previous sentence tells that Larry asked Bets to get some iced water, ‘Go and ask Gladys for some iced water.’ Then Bets said that she would do it, ‘Yes, I’ll get it!’ Hence, the pronoun ‘it’ refers to ‘*air es*’ (iced water). Besides, the target expression still conveys the same explicature as found in the source expression. In the term of explicitation, it is because the category meaning of the source text is already explicit in the context. If it is translated into ‘*Ya, aku akan mengambilnya*’, it is still possible. However, the noun form is more

explicit than the pronoun comparatively. Therefore, the translation is appropriate as it still conveys the same explicature. It makes the expression more explicit in the target expression. It is because the difference of pronouns system between the source and target language system. It is necessary as by doing this, the correct and clear expression of the source meaning can be obtained and it is also about the requirement for target text grammar.

SE : **She** stared at Fatty happily.

TE : ***Bets** memandang Fatty dengan senang.*

(028/S.7/T.15/S.DP/1,2)

The source expression ‘She stared at Fatty happily’ is translated into ‘*Bets memandang Fatty dengan senang*’ in the target expression. Here, there is one shift in rendering; the pronoun ‘She’ is translated into the noun ‘Bets’. It is said scalar as it comes from the development of the source expression form. Here, the pronoun ‘she’ refers to Bets. Besides, it makes a case of explicitation as it is already explicit in the source expression form. It is actually can be translated into ‘*Dia*’. However, the noun ‘Bets’ can convey a higher degree of explicitness than the pronoun ‘*Dia*’. Hence, this translation is correct as it still shares the same explicature as the source expression does. Moreover, by translated it into the noun ‘Bets’, it makes a case of explicitation. It becomes more explicit in the target text as it presents the noun directly.

SE : **They** went out into the road and crossed over to talk.

TE : ***Anak-anak** keluar dari pekarangan rumah itu, lalu menyebrang jalan untuk berunding.*

(338/ S.110/T.143/S.DP/1,2)

In the example above, the source expression ‘They went out into the road and crossed over to talk’ is translated into ‘*Anak-anak keluar dari pekarangan rumah itu, lalu menyebrang jalan untuk berunding*’. It can be said scalar as it is a development of the source form. Here, the development comes from the pronoun ‘they’ which is translated into the nouns form ‘*anak-anak*’ (children). The previous sentence tells that Fatty, Larry, Daisy, Pip, and Bets entered someone’s garden. They looked for their ball, and they as soon as went out from the garden after got the ball. Hence, it can be seen that the pronoun ‘they’ refers to the children. Therefore, it is translated into ‘*anak-anak*’ (children). Actually, it can be translated into ‘*mereka*’ (they). However, by translated it into ‘*anak-anak*’, it is more explicit than translated into ‘*mereka*’. Besides, it makes a case of explicitation as the material which would be made explicit is already explicit. In this case, it tends to make the material is more explicit in the target expression. Therefore, this translation is acceptable as it still shares the same explicature.

2) The Development of Verbs

In this case, the explicitation comes from the development of source expression’s verbs. The verbs of the source expression are translated into other

verbs which can present the information more explicit than the source verbs.

Mostly, the verbs of the source expression are brought into more specific verbs.

SE : ‘Oh, Fatty! You’ve only been able to **dress up** as telegraph boys or butcher boys or messenger boys before!’

TE : ‘*Wah, Fatty. Selama ini kau hanya bisa **menyamar** sebagai anak pengantar telegram, pesuruh tukang daging, pengantar barang saja.*’

(029/S.7/T.14/S.DV/2)

In this case, the source expression’s verb ‘dress up’ is translated into ‘*menyamar*’ (disguise). Here, there is one shift in rendering; by specifying the verb into ‘*menyamar*’ (disguise). The shift is said scalar as it comes from the development of the source expression’s verb. According to *Oxford Advanced Learner’s Dictionary*, ‘dress up’ can be meant as *put on special clothes for fun*. Here, according to the context, Fatty had a plan to disguise himself as a grown up people by dressing up like the grown up. Here, the verb ‘dress up’ indicates that it is not only put on special clothes but also acts or pretends to be the grown up people. Therefore, ‘dress up’ can be translated into ‘*menyamar*’ (disguise). Further, it makes a case of explicitation shift as the verb which would be translated is already explicit in the source expression context. If it is translated into ‘*berpakaian*’ (dress up) is also possible but in this context, it tends to not only put on clothes but also act like someone else. Therefore, this translation is

acceptable as it makes more explicit in the target expression, but it still shares the same explicature as the source does.

SE : ‘I’ve never seen him **move** so quickly.

Good evening, Mr Goon!’

TE : ‘*Belum pernah kulihat dia **bersepeda**
secepat itu. Selamat sore, Pak Goon!*’

(087/S.18/T.28/S.DV/2)

The example above, the source expression ‘I’ve never seen him move so quickly. Good evening, Mr Goon!’ is translated into ‘*Belum pernah kulihat dia bersepeda secepat itu. Selamat sore, Pak Goon!*’. Here, the verb ‘move’ is translated into ‘*bersepeda*’ (cycle). This translation includes into scalar as it is also the development of the source form. Here, the children saw Mr. Goon past the road by bicycle. Then, Larry said, ‘I’ve never seen him move so quickly. Good evening, Mr. Goon!’ In addition, according to *Oxford Advanced Learner’s Dictionary*, the verb ‘move’ means *going from one place to another place*. Therefore, the verb ‘move’ can be translated into ‘cycle’ (*bersepeda*) as he goes from one place to another place by bicycle. Further, the verb ‘move’ is already explicit in the source expression context, so it also makes a case of explicitation shift. Therefore, this translation is appropriate, since it still share the same explicature.

SE : ‘There’s the red-headed boy over there- he’s
gone to his tea or something.’ Said Bets,
 pointing.

TE : ‘*Itu-disana-rupanya ia hendak **jajan!***’

(567/S.210/T.265/S.DV/3)

In the example above, the source expression ‘There’s the red-headed boy over there- he’s gone to his tea or something.’ Said Bets, pointing’ is translated into ‘*Itu-disana-rupanya ia hendak jajan*’. In this case, there is one shift in rendering. That is the specification of the expression ‘gone to his tea or something’ into ‘*jajan*’ (buy). The shift can be said scalar as it is the development of the source expression’s form. According to *Kamus Besar Bahasa Indonesia* , ‘*jajan*’ means buying something usually meals and drinks. Meanwhile, according *Oxford Advanced Learner’s Dictionary*, gone is the past participle of ‘go’ which means went or *move from one place to another*. Here, the boy goes to his tea or something. The word ‘tea’ itself can be meant as drinks. In addition, according to the context, it was the time for lunch. It indicates that he wants to buy some meals or drinks as it was the lunch time. Therefore, the source expression can be translated into ‘*jajan*’ (buy something usually meals or drinks). Then, it makes a case of explication shift as the material which would be translated is already explicit in the source context. It makes it more explicit in the target expression. If it is translated into ‘*pergi untuk tehnya atau yang lain*’, it sounds clumsy and not as clear as the verb ‘*jajan*’. Therefore, this translation is good as it can convey the meaning more explicit as it still shares the same explication of the source one.

3) The Development of Nouns

This explicitation comes from the development of the source text nouns. The nouns are brought into more specific where they can present the nouns more explicit in the target text.

SE : ‘If you can get **any old things** of your fathers’.

TE : ‘*Cobalah usahakan memperoleh **barang-barang bekas** ayah kalian!*’

(043/S.10/T.19/S.DN/1,2)

Here, the noun ‘Old things’ of the source expression is translated into ‘*barang-barang bekas*’ (the second-hand things). The example above is also said as scalar because it is the development of the source form. If the source expression translated into ‘*barang-barang tua*’ (the old things) is also possible. However, the use of the nouns phrase ‘*barang-barang bekas ayah kalian*’ is more appropriate than ‘any old things’. Besides, at the explicitation side, it is already explicit in the source expression form. It tends to make the expression more explicit in the target expression. Therefore, it is acceptable as it becomes more explicit in the target expression and the translation still conveys the same explicature.

SE : ‘Try at **the Hilton’s**,’ said Larry’s mother.

TE : ‘*Coba Anda cari saja di **rumah keluarga Hilton**,’ kata ibu anak itu.*’

(386/S.126/T.164/S.DN/1,2,3)

Here, the expression ‘the Hilton’s’ is also translated into the noun phrase form ‘*rumah keluarga Hilton*’. It is said as scalar because it comes from the development of the source expression’s form. It still shares the same explicature as the source expression does. In the story, Mr. Goon visited Larry’s house and looked for the children. He met Larry’s mother. She told him that the children were not at home and she said ‘Try at the Hilton’s’. The apostrophe’s represents the possessive term. Therefore, it can be translated into ‘*rumah keluarga Hilton*’ (The Hilton’s house). Then, it makes a case of explication as the material is already explicit in the source text context. If it is translated into ‘*Cobalah di tempat Hilton*’, it is also possible. However, it is not as clear as ‘*rumah keluarga Hilton*’ (The Hilton’s house). Therefore, this translation is good as it still shares the same explicature. Besides, it can convey the information more explicit than the source form.

SE : ‘Mr Goon heard the howl and looked into **the room.**’

TE : *Ketika mendengar suara menyerit, Pak Goon
lekas-lekas menjenguk ke dalam **kamar
tahanan.***

(389/S.127/T.166/S.DN/1,2)

The example above presents that the noun ‘the room’ is translated into the noun ‘*kamar tahanan*’. Here, the setting was at the police station. Mr. Goon had brought the old man into a room where someone is mixed up with a crime. Then,

for a moment, he heard the howl and decided to look into the room. From that point, the room refers to the captivity. Therefore, it is said scalar as it comes from the development of the source expression's form. If it is translated into '*kamar itu*' (the room), it is also appropriate. However, it is not as clear as '*kamar tahanan*'. Hence, it makes a case of explicitation shift as the material is already explicit in the source text context. It makes the translated text more explicit than the source one. Therefore, this translation is correct as it still conveys the same explicature as the source does.

4) The Spelling out of Subjects

Spelling out meaningful units also can make the information more explicit. One of the spelling out meaningful units is the spelling out of subjects. In this case, the spelling out of subjects also includes into the scalar explicitation as it can make more explicit the information in the target text.

SE : 'Wonder what he's done with that grocery list,' said
Daisy, with a giggle.

TE : '*Aku ingin tahu, apa yang dilakukannya dengan kertas daftar belanjaan itu,*' kata Daisy sambil tertawa geli.

(437/S.142/T.183/S.SS/2)

The source expression 'Wonder what he's done with that grocery list' is translated into '*Aku ingin tahu, apa yang dilakukannya dengan kertas daftar belanjaan itu.*' In the target expression appears the subject '*Aku*' (I) where the source expression does not spell it out. Here, by spelling the subject out, it tends

to be included into the scalar explicitation. It is the development of the source expression's form. The expression is made more explicit in the target expression where it is actually already explicit in the source expression's context. If it is translated into '*ingin tahu, apa yang dilakukannya dengan kertas daftar belanjaan itu,*' it is also possible. However, by adding the subject, the expression is more explicit as it also conveys the information who wants to know what the man done. Therefore, this translation is appropriate as it has the same explicature as the source one.

SE : 'Can't wait any longer,' said ...

TE : '*Kita* tidak bisa menunggu lebih lama lagi.'

(462/S.154/T.199/S.SS/2)

At the example above, the target expression conveys the subject '*kita*' (we) to refer to the gang. It includes as scalar because it comes from the development of the source expression and it has the same explicature as the source one. In addition, it makes a case of explicitation shift as the text that would be translated is already explicit in the source context. It just makes more explicit in the target text. Therefore, this translation is correct.

SE : 'Come straight along now.'

TE : '*Kau* datang saat ini juga.'

(519/S.185/T. 234/S.SS/2)

The source expression ‘come straight along now’ is translated into ‘*kau datang saat ini juga*’(you come straight along now). Here, the translator adds the subject. By spelling out the subject ‘*kau*’ (you), it would make clear who does the act (come). Hence, it is said as scalar because the spelling out ‘*kau*’ comes from the development of the source expression’s form. If it is translated without spelling out the subject, it is still appropriate. However, it is more explicit by spelling out the subject. Hence, it can be said as an explication too. This translation is appropriate as it can convey the same explication as the source expression does.

5) Spelling out of other Meaningful Units

There also many kinds of meaningful units appear in the target text where they do not encode in the source text. This thing also includes as the scalar explication as it still comes from the development of the source text form. They are the spelling out of the adverb of time, manner, and other meaningful units.

ST : ‘Buster, darling! You’re Fatter! Oh Larry, I’m
glad you’re back!’

TE : ‘*Halo, Buster! Kau bertambah gemuk **sekarang**.
Senang rasanya kau sudah kembali, Larry.*’

(023/S.5/T.12/S.OU/1,2)

At the example above, there is spelling out of ‘*sekarang*’ in the target text. There is one shift in rendering, the spelling out of the adverb of time ‘*sekarang*’ (now). It is scalar as it comes from the development of the source form. The

words ‘you’re back’ has indicated that it happens at present time as the source language are based on the tense system. Hence, it also makes a case of explicitation shift. It is already explicit in the source context. Actually, it can be translated into ‘*kau bertambah gemuk*’. However, in the target expression, it does not present the frame of time. It is different from the English one where the frame of time can be known from the verb. The Indonesian usually presents the adverb of time to convey the time as Indonesian does not use the tense system. Therefore, this translation is correct as it can convey the same explicature as the source text does.

SE : Everyone laughed.

TE : *Anak-anak tertawa mendengar Bets begitu bersemangat.*

(030/S.7/T.15/S.OU/1,2)

The source expression ‘everyone laughed’ is translated into ‘*anak-anak tertawa mendengar Bets begitu bersemangat*’. There is spelling out of meaningful unit ‘*mendengar Bets begitu bersemangat*’. It is scalar as it rises from the development of the source expression’s form. In this part, the children laughed at what Bets had said. Here, the translated text had added the object. Moreover, it makes a case of explicitation shift as it is already explicit in the source text context. It just adds the object of the sentence. It makes more explicit in the target expression. Hence, this translation is correct as it still shares the same explicature as the source expression does.

SE : ... and he saw the two old men! **as like as peas in a pod.**

TE ; *Dilihatnya ada dua Pak Tua dalam kamar itu.*

Seperti pinang dibelah dua.

(391/S.127/T.166/S.OU/2,3)

In the example above, the expression ‘as like as peas in a pod’ is translated into ‘*Seperti pinang dibelah dua*’ in the target expression. Here, there is one shift in rendering, the translation of the proverb. It is translated into a proverb which is compatible with the target language. It is said scalar as it comes from the development of the source expression form. According to *Idioms Dictionary*, the proverb ‘as like as peas in a pod’ means the two things which are precisely same. Meanwhile, the target expression has the different expression to describe it. That is ‘*seperti pinang dibelah dua*’ or ‘like arecas cracked into two parts’. In Indonesian, the proverb is used to express the two things which are precisely compatible. Therefore, the proverb ‘as like as peas in a pod’ is translated into the target expression form whereas it is compatible in the target expression form. Further, it makes a case of explicitation as the proverb of the source expression is already explicit in the source context. Therefore, this translation is correct as it has brought the proverb into the appropriate form in the target text. Besides, it still has the same explicature as the source one.

b. Categorical Explicitation

Categorical explicitation conveys the implicit information to be explicit in the target text. It can make explicit the implied information such as an expression

which implies to do something, or explain something else. The examples are presented bellow.

1) Making the implicit information explicit in the target text which indicates an action

Categorical explicitation makes the information of the source text explicit in the target text. The implied information could be anything. In this part, the implicit information is to propose or ask someone to do something.

SE : ‘All of us,’ said the first man. ‘Except Number 3, as he’s not here. **It’s the Castleton pearls tonight.**’

TE : *‘Kita semua bersama-sama,’ jawab laki-laki yang pertama. ‘Kecuali Nomor Tiga, karena ia tidak hadir. Malam ini **kita mencuri** kalung mutiara Castleton!’*

(463/S.154/T.199/C.DS/2,4)

The expression ‘It’s the Castleton pearls tonight’ is translated into ‘*Malam ini kita mencuri kalung mutiara Castleton!*’ In the target expression, there is the spelling out ‘... *kita mencuri* ...’ It can be concluded as categorical because it is an implicature of the source form. Here, in the story, there are burglars who have a plan to do something. At the previous sentence, one of the members told about the next job, ‘the job’s on tonight.’ As they were discussing about the next theft, the expression ‘It’s the Castleton pearls tonight’ implies that they have a plan to steal the pearls of the Castleton. Therefore, it is translated into ‘‘*Malam ini kita*

mencuri kalung mutiara Castleton!’ (Tonight we steal the necklace pearls of the Castleton). The category of meaning is moved from implicit to be explicit. In the term of explication, it makes the inferred information can be understood easily because it has been brought into the surface form (encoded). Hence, it becomes part of the explicature in the target expression.

SE : ‘**Well, why don’t you hop in,** as I’m going quite near to Peterswood and can take you most of the way?’ Said the driver.

TE : ‘*Kebetulan saat ini aku sedang menuju ke suatu tempat dekat desamu itu. Naikkan saja sepedamu ke bak belakang, dan Kau sendiri duduk di sebelahku sini.*

(557/S.204/T.257/C.DS/2,4)

The example above, there is spelling out of ‘*Naikkan saja sepedamu ke bak belakang dan kau sendiri duduk disebelahku.*’ (Put your bicycle in the back of the van and you can take a seat next to me). In the target expression, it can be regarded as categorical because the expression is an implicature of what the driver said (‘Well, why don’t you hop in, ...’). Here, Fatty got a puncture and miles from home. Then, he met a van and had recourse. Fortunately, he was willing to help him and says ‘Well, why don’t you hop in, as I’m going quite near to Peterswood and can take you most of the way?’ Happily, Fatty was thankful and put his bicycle in the back of the van and then climbed into the seat next to the driver. Therefore, it is translated into the target expression’s form. In the target expression, it becomes part of the explicature. The information has moved from

implicit to explicit. Besides, the inferred meaning can be made more accessible. It is because the inferred term is brought to the surface.

SE : ‘Here, you! Said Mr Goon. ‘**Move on!** ...’

TE : ‘*He! Sergah Pak Goon. ‘Ayo, jangan tidur di situ.’*

(143/S.46/T.64/C.DS/2,4)

The encoded ‘*Ayo, jangan tidur di situ,*’ in the target expression can be included as categorical because it is an implicature of what Mr. Goon said (Move on!). Here, the expression ‘move on’ infers that Mr. Goon tries to alarm the woman that she cannot sleep on the bench. Therefore, he said ‘Move on’ and then it is translated into ‘*Ayo, jangan tidur di situ.*’ (He, do not sleep there). The inferred information is moved from implicit to explicit in the target expression. Therefore, it is part of the explictature as the inferred meaning has been brought into the surface form. It is also more accessible and informative.

2) Making the implicit information explicit in the target text which indicates other things

Categorical explication is not only making the information explicit which implies to do something, but also making the information explicit which indicates something else. An expression which indicates the antonym or for confirms the declaration is for the example.

SE : ‘And look at her beautiful jewellery. I’m surprised people don’t steal it!’ Pooh! **All bought at Woolworth’s!** said Pip.

TE : ‘*Dan coba perhatikan perhiasan yang dipakainnya. Aneh. Sampai sekarang belum ada yang mencuri! Huh! Itukan perhiasan palsu, bisa dibeli dengan harga murah di pasar*’ kata Pip.

(120/S.33/T.48/C.IS/2,4)

The spelling out of ‘*Itukan perhiasan palsu, bisa dibeli dengan harga murah di pasar*’ (that is a counterfeit jewel, it can be bought cheaply at store) can be categorized into categorical as it is the implicature of ‘All bought at Woolworth’s’. Here, the information is moved from one category to the other (implicit to be explicit). The information is not translated into ‘*Semuanya dibeli di Woolworth*’. This translation just makes the readers of the target text confused. Hence, the translator translates it explicitly what ‘Woolworth’ means. Here, according to *The Saturday Evening Post*, ‘Woolworth’ is a legendary American store. It sells many kinds of products including jewels. Hence, the translator translates it into ‘*pasar*’. It could be said that the information is gotten from the cultural context. Before, there is no information that ‘Woolworth’ is a store. It is part of the source language culture. Without explain what the ‘Woolworth’ is, the source text readers may know that it is a store. It is different with the target readers as they have the different background knowledge. Then, the translator spells out information that the jewelers are counterfeit, so they are cheap. Here, what Pip and friends discussed is about the jewels that are used by the figures in

the waxwork. The waxwork is just a public place for showing the figures of well known people. It commonly just shows the duplicate of them including the accessories. Besides, there is information that ‘Woolworth’ is a store. Therefore, the translator encodes that they are counterfeit which can be bought cheaply at the store. Therefore, it becomes an explicature in the target text. In addition, it is a case of explication as by encoding the implicature, it becomes more accessible and easy to be understood.

SE : ‘Sorry,’ said the hoopla man. ‘The ring didn’t
go quite over the clock.’

TE : ‘*Sayang, tapi kau tidak memenangkannya,*
kata orang itu. ‘lemparanmu tidak tepat!’’

(110/S.32/T.46/C.IS/4)

The spelling out of ‘*tapi kau tidak memenangkannya,*’ can be categorized into categorical explication as it is an implicature of the source form ‘Sorry’. Here, the information is moved from implicit to explicit. In the story, Bets was played the hoopla game and she thought that she won the game. Then, she asked the hoopla man to give the present. However, the hoopla man did not give the present and said ‘Sorry,’... ‘The ring didn’t go quite over the clock.’ Hence, what the hoopla man had said implies that she did not win the game. Therefore, the translator translates it into ‘*sayang, tapi kau tidak memenangkannya*’ (Sorry, but you did not win it). Hence, the translated expression is more accessible as it has been brought into an explicature in the target expression. This information is

needed to be made explicit as it is truly implied in the source text and in order to get correct and clear expression of the source meaning.

SE : ..., it was **jolly mean of you** to leave me in that cupboard. I shan't forget that in a hurry.'

TE : *Anda jahat-meninggalkan aku di dalam lemari. Akan kuingat terus hal itu.'*

(515/S.183/T.232/C.IS/2,4)

The source text 'it was jolly mean of you to leave me in that cupboard.' is translated into '*Anda jahat-meninggalkan aku di dalam lemari*'. It can be categorized into the categorical explicitation. In the story, Fatty and Mr. Goon were in disguise. They disguised as figures in the house of wax. They were in shadowing a group of burglars who had a meet to plan the next thief. Suddenly, Mr. Goon sneezed and made them be watchful. Unfortunately, the one that had been found was Fatty and Mr. Goon was not found out. The burglars did not know that there was one left in disguise. They just take Fatty into a cupboard and left the place. After that Mr. Goon was looking for Fatty but he did not release him soon. He thought that he would release him after arrested the burglars. However, he forgot and just remembered in the next morning. He tried to come back to the place, but could not find him. Before, fortunately Fatty was released by his friend, Pip and they decided not tell Mr. Goon about the fact. Finally, they met Mr. Goon and said '... it was jolly mean of you to leave me in that cupboard. I shan't forget

that in a hurry.’ It implies that Fatty is disappointed to Mr. Goon as he did it to him. He was teasing Mr. Goon with saying such thing. It means ‘*Anda jahat-meninggalkan aku di dalam lemari. Akan kuingat terus hal itu*’ (You were bad for leaving me in the cupboard). Hence, it is needed to be made explicit as the information is truly implied in the source text and it is needed to get correct and clear expression of the source meaning.

2. Reasons of Making the Information explicit or more explicit Found in the Bahasa Indonesia Version of Enid Blyton’s Novel *The Mystery of the Missing Necklace*

According to the description of the finding, the scalar and categorical explicitation which appear in the novel have their reasons which can be classified into Larson’s theory of the reasons of explicitation. They are the requirement for the target language grammar, for correct and clear expression of the source meaning, for naturalness of style or to create the same emotive effect as the source text, and the truly implied information in the source text.

a. The Requirement for the Target Text Grammar

Based on the finding, there is no data that have only the first reason. The first reason cannot stand itself as the only one reason. In the analysis, the first reason always collaborates with other reasons (the second reason). It is because explicitation is about making the information explicit or more explicit in the target text. Hence, it is not only about the requirement for the target text grammar but also for getting correct expression of the source meaning.

b. The Necessity for Correct and Clear Expression of the Source Meaning

This reason is used by the scalar explicitation. By making the information explicit or more explicit in the target text is to achieve the correct and clear expression of the source meaning. The examples are presented bellow.

SE : '**More disguise!**' Now life would be exciting and thrilling and unexpected things would happen.

TE : '*Fatty bisa melakukan penyamaran yang lebih banyak! Wah, sekarang pasti akan lebih menarik. Pasti akan terjadi berbagai hal yang tidak terduga.*

(027/ S.6/ T.14/ S.OU/ 2)

The example above is scalar explicitation. The source expression 'More disguise' is translated into '*Fatty bisa melakukan penyamaran yang lebih banyak*' in the target text. It is the development of the source form. In the story, the previous sentence discusses that Fatty had a new disguise as a grown-up. It indicates that Fatty had added his character in disguise. Hence, the expression 'more disguise' is translated into '*Fatty bisa melakukan penyamaran yang lebih banyak*'. It is possible to translate it into '*penyamaran lebih*', but it is not clear enough. Therefore, the explicitation is needed in order to get clear and correct expression of the source expression meaning.

SE : 'Can't wait any longer,' said ...

TE : '*Kita tidak bisa menunggu lebih lama lagi.*'

(462/S.154/T.199/S.SS/2)

The example above is categorized into the scalar explication as it is the development of the source expression's form. The source expression 'Can't wait any longer' is translated into '*Kita tidak bisa menunggu lebih lama lagi*' (We cannot wait any longer). The previous sentence tells that there are burglars who arrange a meeting. One by one, the member of the gang attend the meeting but there is one of the gang do not attend yet. They have waited for a moment but finally they cannot wait any more because it is too late. Then, one of the members said, 'Can't wait any longer.' Therefore, it indicates that the man and the others cannot wait any longer. The translated text presents the subject '*Kita*' (we) as it is for getting correct and clear expression of the meaning of the source text. It is possible to be translated into '*Tidak bisa menunggu lebih lama lagi.*' However, it does not yet convey the meaning clearly about the subject who does this. Therefore, the spelling out the subject '*Kita*' (we) can make clear who do it. That is why the scalar explication is done because to get correct and clear expression of the source meaning.

SE : 'Home?' said Mr Goon. 'You've been at home?

Why, **the others** kept asking me where you were,
see?'

TE : '*Di rumah?*' kata Pak Goon. '*Kau ada di rumah?*

*Tapi teman-temanmu berulang kali menanyakan kau
di mana! '*

The example above is the scalar explication. The expression ‘the others’ is translated into ‘*teman-temanmu*’ (your friends) in the target expression. Here, the conversation is between Mr. Goon and Fatty. Mr. Goon was amazed why Fatty was at home, because at the previous sentence, his friends asked Mr. Goon that they could not find him. They said that Fatty was not at home. Therefore, the expression ‘the others’ is Fatty’s friends. Hence, it can be translated into ‘*teman-temanmu*’ (your friends) as Mr. Goon spoke to Fatty. It is presented explicitly as the purpose of getting correct and clear expression of the source text meaning. It is actually can be translated into ‘*yang lainnya*’ (the others), but it is not clear enough.

c. The Necessity for Naturalness of Style or to Create the Same Emotive as the Source Text

The third reason is also used as the scalar explication. It is for naturalness of style or to create the same emotive as the source text. The examples are presented below.

SE : ‘**What a lot of blind donkeys** we are!’

TE : ‘*Aduh, bukan main tolonya kita selama ini.*’

(561/S.207/T259/S.OU/3)

The example above is scalar explication as it is the development of the source text. The expression ‘What a lot of blind donkeys’ is translated into ‘*bukan main tolonya*’ (really stupid) in the target expression. The source expression’s form (the question sentence) is translated as a statement sentence. The source text is possible to be translated into ‘*keledai buta macam apa kita ini?*’ The expression

describes they are not careful or clever. The style of the utterance may be natural for the source text readers. However, it sounds clumsy and unnatural for the target text readers. Therefore, it is translated into the target expression's form in order to make it natural.

SE : 'There's the red-headed boy over there- he's **gone to his tea or something.**' Said Bets, pointing.

TE : '*Itu-disana-rupanya ia **hendak jajan!***'

(567/S.210/T.265/S.DV/3)

The example above is included into the scalar explicitation. The expression 'gone to his tea or something' is translated into '*hendak jajan.*' According to the *Oxford Advanced Learner's Dictionary*, the word 'tea' means a light meal. Hence, the expression 'gone to his tea or something' can be describes an activity of looking for a light meal. Besides, the story tells that it was the lunch time. It can be translated into '*pergi untuk tehnya atau sesuatu*' (gone for his tea or something). However, it sounds strange and unnatural to the target text readers. Therefore, the expression above is translated into '*hendak jajan*' (gone to look for a light meal). The word '*jajan*' sounds devoted to the target text readers and it is natural too.

SE : 'He pedaled furiously, **his face hot and red.**

TE ; '*Mukanya merah padam. Rupanya kepanasan. Sepedanya dikayuhnya dengan kencang.*

(066/S.15/T.25/S.OU/3)

The example above is also as scalar explication. The expression ‘his face hot and red’ is translated into ‘*Mukanya merah padam. Rupanya kepanasan.*’ It is actually can be translated into ‘Mukanya panas dan merah’ (his face is hot and red). However, it sounds clumsy and unnatural to the target text readers. Therefore, the translator translates it into ‘*Mukanya merah padam. Rupanya kepanasan*’ (his face is calmed red. His face gets heated). The expression does not make the target text readers confused because it is the style of the target text form. It is also natural in the target text.

d. The Truly Implied Information in the Source Text

This reason is used as the reason of categorical explication. By managing the implicit information to be explicit in the target text is needed because the information is truly implied in the source text. The examples are presented bellow.

SE : ‘Don’t you cheek me, young Bets!’ said Pip, sitting up.

TE : ‘*Jangan kurang ajar ya!*’ tukas Pip sambil duduk. ‘*Kau jauh muda daripadaku, **Ayo ambilkan air es-...!***’

(017/S.4/T.11/C.DS/4)

The example above is the categorical explication. The spelling out of ‘*Ayo ambilkan air es*’ (come on, get some iced water) does not found in the source expression. The information is truly implied in the source text. In the story, Pip asked Bets to get some iced water. However, Bets seems do not want to do it. Then Pip sit up and at the same time he just said ‘Don’t you cheek me, young

Bets!'. Hence, the expression '*Ayo ambilkan air es*' is truly implied in the source expression.

SE : 'Sorry,' said the hoopla man. 'The ring didn't go quite over the clock.'

TE : '*Sayang, tapi kau tidak memenangkannya,*' kata orang itu. '*lemparanmu tidak tepat!*'

(110/S.32/ T.46/ C.IS/ 4)

The example above is the categorical explication. The expression '*Sayang, tapi kau tidak memenangkannya*' is not found in the source expression. The information is truly implied in the source expression. Here, the previous sentence tells that Bets played a hoopla game and she could do it well. Then, she held out her hand for the present (the clock). However, the hoopla man was dishonest and said that she could not do it well. He said, 'The ring didn't go quite over the clock.' Therefore, the inferred meaning is encoded into '*Sayang, tapi kau tidak memenangkannya,*' (Sorry, but you do not win it) in the target expression.

SE : And I want to know what that fellow said to you when he came and sat beside you on the bench.'

TE : '*Dan aku ingin tahu, apa kata orang tadi ketika ia duduk di sampingmu. Ayo katakan, kalau tidak mau mengalami hal yang lebih parah lagi!*'

(210/S.73/T.100/C.IS/4)

The example shows that there is new information appears in the target text. The target text '*Ayo katakan, kalau tidak mau mengalami hal yang lebih parah lagi*' (Say it, if you do not want to get the worse thing) is truly implied in the source expression and conveyed explicitly in the target expression. In the story, the previous sentences describe that Mr. Goon had shadowed the man in order to get some information related to the rubbing. He found that the old man had a conversation with a mysterious man who is suspected as the member of the burglars. He visited the old man and asked him what the mysterious man said. Mr. Goon is a policeman and he was in investigation. He tried to look for some clues. He pushed the old man in order to get some clues. Besides, in the story, Mr. Goon is described as a fierce policeman. Therefore, there is an implicit information '*Ayo katakan, kalau tidak mau mengalami hal yang lebih parah lagi!*' and it is still appropriate.

e. The Requirement for the Target Text Grammar and the Necessity for Correct and Clear Expression of the Source Meaning

There are many grammar requirements that become the reasons of explication such as the pronoun system, *pengulangan kata* system, and plural system. The examples are presented bellow.

SE : 'Balloon, young man?' said **she** to Pip, in a cracked old voice.

TE : '*Mau beli balon, Tuan Muda?*' kata **wanita tua itu** dengan serak pada Pip.

(129/S.37/T.54/S.DP/1,2)

At the target expression, the translator translates the word ‘she’ into ‘*wanita tua itu*’ (the old woman). It can be categorized into the scalar explication as it is still the development of the source text form and still shares the same explication. Here, it is a matter of grammar. That is the pronoun system. The Indonesian pronoun system is not marked for gender where the English one has it. Therefore, the translator translates the pronoun in the source expression into another form by substituting it into the different form ‘*wanita tua itu*’. Further, the correct and clear expression of the source meaning can be achieved.

This reason has great quantities in the translation of the novel. It is because the English pronoun system is different with the Indonesian pronoun system. It is not as clear as the English one. For example, the English has *she, he, him, and her*. The pronouns have explained the gender information. Meanwhile, the Indonesian also has pronouns ‘*dia, -nya*’. Here, the pronouns just explain that it is the third person. The pronoun ‘*dia*’ could be female or male. It is different with the English one which has differentiated into ‘she’ and ‘he’. The Indonesian usually uses the nouns directly or bring into another form.

SE : The Inspector hesitated. ‘Well,’ he said at last, ‘as I **said**, this is not a thing for children to be mixed up in.’

TE : ‘*Inspectur Jenks ragu-ragu sesaat. ‘Ya,’ katanya kemudian, ‘seperti yang **kukatakan tadi**, ini bukan urusan yang cocok untuk dicampuri anak-anak.*’

The source expression ‘as I said’ is translated into ‘*seperti yang kukatakan tadi*’. Here, the translator presents the information ‘*tadi*’ (a while ago) explicitly. It is also included as the scalar explication because of the development of the source expression’s form (the development of the verb). It is a matter of grammar. The English language has the tense system which can present explicitly the time of the event from the aspectual markers of the verbs such as the example above ‘said’. Meanwhile, the Indonesian is not based on the tense system. Therefore, the Indonesian usually expresses the information of the time by encoding the information of the time (*tadi*).

SE : ‘...and there are those **bumper cars**- they’re quite
fun for the first two or three times.

TE : ‘*lalu ada pula mobil-mobilan untuk berbentur-
benturan. Asyik juga, untuk dua atau tiga kali...*’

(038/S.9/T.17/S.DN/1,2)

The source expression ‘...and there are those bumper cars- they’re quite fun for the first two or three times’ is translated into ‘*lalu ada pula mobil-mobilan untuk berbentur-benturan. Asyik juga, untuk dua atau tiga kali...*’ It is the scalar explication where it comes from the development of the source form. The noun ‘cars’ is translated into ‘*mobil-mobilan*’. The target expression’s form conveys explicitly about the noun. In Indonesian, there is *kata ulang* system. According to Keraf (1991) *kata ulang* consists of many kinds such as *kata ulang utuh*, *kata*

ulang berimbuhan, and *kata ulang semu*. Besides, it also has the kinds of meaning such as *jamak* (plural), *menyerupai* (similar), and *saling* or *berbalasan*. In this case, the form ‘*mobil-mobilan*’ includes to the *kata ulang berimbuhan* and has the meaning *menyerupai*. There is suffix *-an* which represent that it is not a real cars as for transportation. It represents explicitly that ‘*mobil-mobilan*’ is a game for fun or just toys. If it is translated into ‘*mobil untuk berbentur- benturan*’, it is not clear enough as it does not yet represent the toys term. Then, the term ‘*berbentur-benturan*’ includes into the *kata ulang berimbuhan* and has the meaning ‘*saling or berbalasan*’ (mutual action). Therefore, ‘bumper cars’ means cars which are used to crash each other in an arena usually for games. Hence, ‘bumper cars’ can be translated into ‘*mobil-mobilan untuk berbentur-benturan*’.

f. The Necessity for Correct and Clear Expression of the Source Meaning and for Naturalness of Style or to Create the Same Emotive Effect as the Source Text

The scalar explicitation also happens because it is to fulfill the correct and clear expression of the source meaning and about the style.

ST : ‘Fatty had **marvelous manners** with grown up people, and Mrs. Hilton began to smile again.’

TE : ‘*Bu Hilton tersenyum. Fatty memang **pandai mengambil hati** orang dewasa.*’

The source expression ‘Fatty had marvelous manners with grown up people, and Mrs. Hilton began to smile again’ is translated into *Bu Hilton tersenyum. Fatty memang pandai mengambil hati orang dewasa.*’ The noun ‘marvelous manners’ is translated into the form ‘*pandai mengambil hati*’ (knowing how to seduce). In this case, it is also included as scalar because it comes from the development of the source text. According to *Kamus Besar Bahasa Indonesia*, ‘*pandai mengambil hati*’ means a good act in seducing. Therefore, it indicates that Fatty knows how to seduce to grown up people (*Fatty pandai mengambil hati orang dewasa*). In addition, it is already explicit in the source text, so it also makes a case of explicitation. Therefore, it brings the target expression to be more explicit than the source text form. This translation is correct as the target text still represents the same explicature as the source expression does.

**SE : ‘Don’t want my head bitten off, you know, for
interrupting without due case.’**

**TE : ‘Aku tidak kepingin dimarahi, karena mengganggu
kesibukannya tanpa alasan penting.’**

(157/S.53/T.74/S.DV/2,3)

The source expression ‘Don’t want my head bitten off’ is translated into ‘*Aku tidak kepingin dimarahi*’. The datum is categorized into scalar explicitation as it is the development of the source expression’s form. It is made more explicit in order to get correct and clear expression of the source text meaning. In the story, there was a policeman who wanted to meet his boss to say something.

However, he thought that what he would say was not an important thing. He thought that his boss would get angry to him for interrupting him for it. According to *Oxford Advanced Learners Dictionary*, ‘bite off’ can be meant as ‘to have an unpleasant effect’ or ‘used when somebody says something stupid or embarrassing and immediately wishes they had not said.’ Therefore, it indicates that he did not want to be angered. Therefore, the source expression can be translated into ‘*Aku tidak kepingin dimarahi*’ (I did not want to be angered). Besides, the datum also has the third reason. If it is translated into ‘*Aku tidak mau kepalaku digigit*’ (‘Don’t want my head bitten off’), this translation may just make the target readers confused. Such form sounds clumsy. Therefore, it is translated into the target expression’s form. It can present the information clearly and sound not strange.

SE : ‘It’s just the sort of disguise he’d put on. **Isn’t he clever?’**

TE : ‘*Ta Cuma menyamar saja, menjadi orang tua. **Pintar sekali anak itu!***’

(091/S.22/T.32/S.OU/2,3)

Datum 091 can be classified into the scalar explication as it is also the development of the source expression. It has two reasons. It is because of to get correct and clear expression of the source meaning and also for naturalness of style. The source expression ‘Isn’t he clever?’ is translated into ‘*Pintar sekali anak itu!*’ The translator translates it into another form where actually he can translate it into the question form as in the source text. In this case, it is about the

translator's style in writing. In the story, Bets is a child who has brilliant ideas to solve the mystery. Therefore, it can be concluded that the question at the source text is not a real question. It tends to be a rhetorical question. It indicates that Bets is a bright boy, so it can be translated into '*Pintar sekali anak itu!* Although they have the different form, they still share the same explicature. In fact, the target expression's form is more explicit than the source expression's form.

g. The Requirement for the Target Text Grammar, the Necessity for Correct and Clear Expression of the Source Meaning, and for Naturalness of Style or to Create the Same Emotive Effect as the Source Text

Based on the finding, the scalar explication also has the multiple reasons which are more than two reasons. There are some data which have three reasons. The scalar explication is used in order to achieve the first, second, and third reasons.

ST : Pip and Bets **sat** in their garden, in the very
coolest place they could find ...

TE : *Pip dan Bets sedang **duduk-duduk** dalam
kebun, ...*

(001/S.1/T.7/S.DV/1,2,3)

Datum 001 can be categorized into the scalar explication as it still derives from the development of the source expression's form. It makes the information more explicit in the target text. This explication is necessary as it is the target language grammar requirement. Besides, it is also in order to get correct and clear expression of the source meaning and about the style. First, in the case of

grammar, the *Kata Ulang* (Repeating words) is the Indonesian system. The source word ‘sat’ is translated into ‘*duduk-duduk*’ in the target text. The *Kata Ulang* is not found in the source text. This expression means that it is not only about describing the position but also it is describing the relaxed condition. In the story, Pip and Bets were in the garden. They looked for the coolest place as it was the hot day. They found the place and sat there. They were there not only for sitting but also for relaxing. In addition according to *Oxford Advanced Learners Dictionary*, the word ‘sit’ can be means ‘to stay in one place for a long time’. Therefore, the source expression is translated into the target expression’s form. If it is translated into ‘*duduk*’, it may mean sit for waiting for something or other things. Therefore it is translated into the target expression’s form for getting correct and clear expression of the source meaning. Further, the *Kata Ulang* ‘*duduk-duduk*’ is commonly used in Indonesian. Therefore, this explication is also needed for naturalness of style.

SE : He **had a hooter**, though, under his coat, and his name was Fatty!’

TE : *Padahal anak itulah yang tadi membunyikan tuter, yang kini disembunyikannya di balik jas. Dan anak itu bernama Fatty!’*

(240/S.82/T.109/S.DN/1,2,3)

The example above, the translation ‘had a hooter’ into ‘*membunyikan tuter*’ (ring out the tuter) indicates that there is one shift in rendering. The source expression describes the boy had a hooter. Meanwhile, the target expression conveys that the boy is not only have the hooter, but also doing something to the hooter. He is the one who toot the hooter. In addition, it is said explicitation as it happens within the explicature. It makes more explicit in the target text. Therefore, this translation is acceptable as it still shares the same explicature. In the case of grammar, the source expression has conveyed the frame of the time where the Indonesian needs to spell out the information of time. Therefore, the target expression presents the time (*tadi*). Besides, this explicitation is about the style where it is also possible to be translated into ‘*Dia mempunyai tuter*’. However, it is not clear enough. The source expression’s form is actually not only about who had the hooter but also who toot it. Hence, the translator translates it into the different style. Further, the correct and clear expression of the source meaning also can be achieved.

SE : Then they saw his head behind the frosted window pane of one of the rooms in the police station, **talking to somebody else.**

TE : *Kemudian tampak bayangan Pak Goon terangguk-angguk di balik kaca jendela. **Kelihatannya ia sedang berbicara dengan seseorang.***

The example above is classified into the scalar explicitation because it still comes from the development of the source text form. This explicitation has three reasons. First, it is about grammar. The source language is based on the tense system where it has conveyed the frame time of the event. From the verbs, the readers know about the frame time of the event. It is different from the target language which is not based on the tense system. In order to know the frame of time, it usually encloses the adverb of time. In the example above, the source expression encodes the verb ‘talking’. It is the present continuous tense where an event or something is done in the present time and in the process. Actually, it can be translated into ‘berbicara’ (talk), but it is not clear enough as the time is not conveyed. Therefore, in the target text, it is necessary to encode the term ‘*sedang*’ to convey the time. By doing the explicitation, the correct and clear expression of the source meaning (the second reason) also can be fulfilled. Besides, it is also about style (the third reason).

h. The Necessity for Correct and Clear Expression of the Source Meaning and the Truly Implied Information in the Source Text

There are many reasons for making the information explicit in the target text. There are for getting correct and clear expression of the source meaning and it is because the information is truly implied in the source text. Based on the finding, there are many data which have both reasons.

SE : ‘And look at her beautiful jewellery. I’m surprised people don’t steal it!’ Pooh! **All bought at Woolworth’s!** said Pip.

TE : ‘*Dan coba perhatikan perhiasan yang dipakainnya. Aneh. Sampai sekarang belum ada yang mencuri! Huh! **Itukan perhiasan palsu, bisa dibeli dengan harga murah di pasar***’ kata Pip. (120/S.33/T.48/C.IS/2,4)

The translator translates ‘All bought at Woolworth’s!’ into ‘*Itukan perhiasan palsu, bisa dibeli dengan harga murah di pasar*’. It can be categorized into the categorical explicitation as it is an implicature of what Pip said. The information ‘*Itukan perhiasan palsu, bisa dibeli dengan harga murah di pasar*’ is truly implied in the source expression and conveyed explicitly in the target text. The target readers may not have the background knowledge of ‘Woolworth’ as it is part of the source text culture. The story’s background is the land of America. According to *The Saturday Evening Post*, ‘Woolworth’ is an American store which sells many kinds of products including jewelers. Then, according to the context, the jewelers are put on the figures as the accessories in the waxwork. Hence, what is intended by ‘All bought at Woolworth’ is that the jewelers are counterfeit and it can be bought at the store (*Itukan perhiasan palsu, bisa dibeli dengan harga murah di pasar*). It is made explicitly in the target text. By making the information explicit in the target text, the correct and clear expression of the source meaning can be achieved.

SE : ‘Well, **why don’t you hop in** as I’m going quite near to Peterswood and can take you must of the way?’ said the driver.

TE : *Kebetulan sat ini aku sedang menuju ke suatu tempat dekat desamu itu. **Naikkan saja sepedamu ke bak belakang, da kau sendiri duduk disebelahku sini.***

(557/S.204/T.257/ C.DS/2,4)

The example above is included into the categorical explicitation. The spelling out of ‘*Naikkan saja sepedamu ke bak belakang, dan kau sendiri duduk disebelahku sini,*’ (just put on your bicycle in the back of the van and you can take a seat next to me) does not found in the source expression. It is truly implied in the source expression. It is an implicature of what the driver said. In addition, at the next sentence, it told that Fatty said, ‘Oh, thanks very much,’ Here, Fatty put his bicycle in the back of the van, then climbed into the seat next to the driver. From this term, it indicates that the expression ‘why don’t you hop in’ implied to put on the bicycle in the back of the van and take a seat next to the driver. Therefore, the implicit information has been brought to be explicit in the target expression. The correct and clear expression of the source meaning also can be achieved.

SE : ‘**Got your hooter**, Bets? Well, come on then!’

TE : ‘***Kau sudah membayar tuteramu**, Bets? Kalau sudah, yuk- kita pergi!’ (323/S.103/T.135/C.DS/2,4)*

The example above can be categorized into the categorical explicitation as it is truly implied in the source expression. In the example above, the translation of ‘Got your hooter’ into ‘*Kau sudah membayar tutermu*’ (Have you pay your tooter) indicates the change of information from implicit to explicit. It is included into the categorical explicitation as the information is implied in the source text. Besides, by making the information explicit, the correct and clear expression can be derived.

3. The Relation of the Explicitation and Reasons Found in the *Bahasa Indonesia* Version of Enid Blyton’s Novel *The Mystery of the Missing Necklace*

Based on the discussion, both scalar and categorical explicitations are related to the reasons. The relation is presented below.

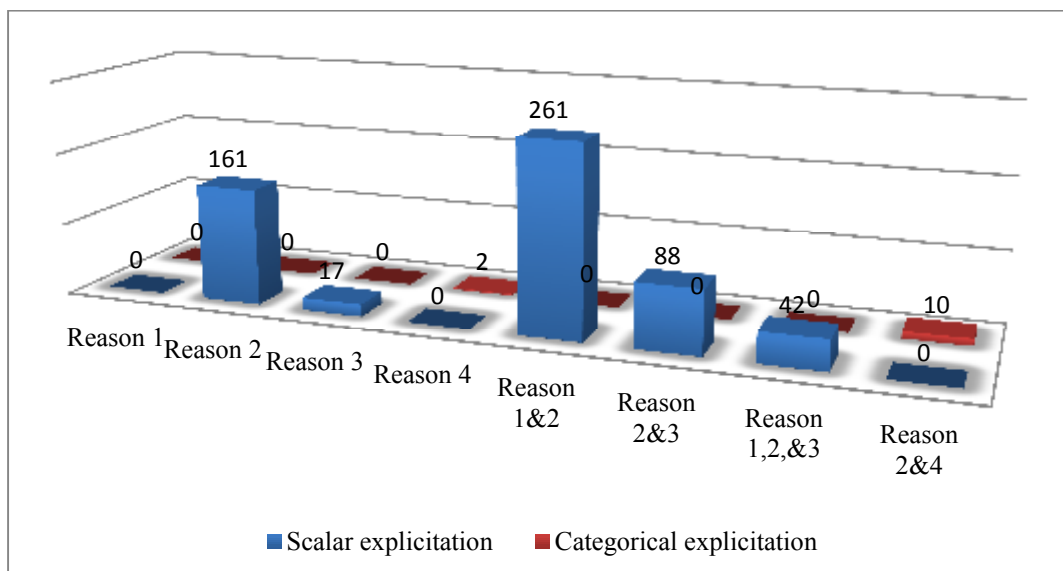


Figure 6: The Relation of the Explicitation and Reasons Found in the *Bahasa Indonesia* Version of Enid Blyton’s Novel *The Mystery of the Missing Necklace*

According to Figure 6, it can be seen that the scalar explication exists because of the first reason, second, third, and the combination where the categorical one is because of the second reason, fourth, and the combination. Most of the scalar explication has the second reason as the explication tends to discuss about getting correct and clear meaning of the source expression. It is about understanding the information from the explicature where the data which would be translated are already explicit. By understanding the explicature, the correct and clear expression of the source meaning can be found. Mostly, the data have the multiple reasons for example is an adverb is translated into an adverb form of the target expression. It can present the material in natural and pleasing style in the target expression. Besides, it can share the correct and clear expression as it has translated into the natural style of the target expression. Sometimes there are also data which just have one reason as the data already convey the information clearly. It is just about changing the style. The scalar explication does not have the fourth reason as the scalar explication just makes more explicit the information. The data had presented the explicature. Therefore, it is not bringing up something truly implied information as it has conveyed the explicature.

Meanwhile, the categorical explication just has the second, and fourth reasons. This explication also has the second reason as it tries to look for an implicature of an expression. It brings an implicature of the source expression to be an explicature in the target expression. Hence, it brings up the implicit information to be explicit in the target expression. However, sometimes there are

data which just have the fourth reason. It also conveys the outside information for example is the cultural context as it is not presented in the source one. It is because of the different background knowledge of the readers. Therefore, the truly implied information is presented in the target expression. This explicitation has the lowest frequency because most of the data are already explicit.

Table 4: The Relation of the Types of Explicitation Found in the *Bahasa Indonesia* version of Enid Blyton's Novel *The Mystery of the Missing Necklace* and the Reasons

No.	Kinds of Explicitation	Reasons								Total
		(1)	(2)	(3)	(4)	(1&2)	(2&3)	(1,2,&3)	(2&4)	
1.	Scalar explicitation	- -	161 (27.9%)	17 (3%)	- -	261 (44.9%)	88 (14.9%)	42 (7.2%)	- -	569 (97.9%)
2.	Categorical explicittation	- -	- -	- -	2 (0.3%)	- -	- -	- -	10 (1.8%)	12 (2.1%)
Total		- -	161 (27.9%)	17 (3%)	2 (0.3%)	261 (44.9%)	88 (14.9%)	42 (7.2%)	10 (1.8%)	581 (100%)

CHAPTER V

CONCLUSION AND SUGGESTIONS

A. Conclusion

Based on the findings and discussion of explication analysis that are found in the translated novel *The Mystery of the Missing Necklace* in the chapter IV, there are some conclusions which can be described related to the formulation of the problems and also the objectives of this study. The conclusions are presented bellow.

1. The explications which are found in the translation of Enid Blyton's novel *The Mystery of the Missing Necklace* are categorized into two types. They are scalar explication 569 (97.9%) and categorical explication 12 (2.1%). From the analysis, it can be seen that the scalar explication has the highest frequency. The frequency is 569 out of 581 data or 97.9%. Then, the scalar explication can be classified into five sub-types based on the development. There are the development of pronouns, verbs, nouns, spell out the subjects, and other meaningful units. The development of pronouns has the highest frequency with 166 data. Then, the categorical explication has the least frequency. The frequency is 12 out of 581 data or 2.1%. This explication also can be classified into two sub-types. They are making the implicit information explicit in the target text which indicates an action and other things. Explication has given a great impact to the translated novel. The translated novel becomes more accessible and informative than the source

novel. Hence, it makes the translated novel longer than the source novel. The number of pages increases in the translated novel.

2. The explicitations which are found in the translated novel *The Mystery of the Missing Necklace* have their reasons. The reasons are divided into seven points. There are three single reasons and four multiple reasons. The first rank is placed by the first and second reasons (the requirement for the grammar of the target language and for correct and clear expression of the source meaning) which has 261 data or 44.9%. The second place is the second reason (for correct and clear expression of the source meaning) with 161 data or 27.9%. The third place is the second and third reasons (for correct and clear expression of the source meaning and for naturalness of style) with 88 data or 14.9%. The fourth place is the first, second, and third reasons (the requirement for the grammar of the target language, for correct and clear expression of the source meaning, and for naturalness of style or) which has 42 data or 7.2%. It is followed by the third reason (17 or 3%) and the combination of the second and fourth reasons (10 or 1.8%). Finally, the last is the fourth reason (the information is truly implied in the source text) with the occurrences is 2 or 0.3%. The first, second, third reasons and the combination of them tend to be the reasons for scalar explicitation. Then, the second and fourth reasons tend to be the reason for categorical explicitation. Much of the data has multiple reasons, but there are also the data which have one reason.

B. Suggestions

Based on the analysis and the conclusions of the study, there are some suggestions which can be presented as the following.

1. To the Readers

Knowledge always develops along with the development of era. Here, theories on translation especially in translation techniques also always develop. Here, the readers are expected to be open minded towards the development.

2. To Translators

Managing implicit information to be explicit or more explicit is not a simple thing. The translator has to understand both the source language and the target language. Managing the implicit to be explicit or explicit to be more explicit can help the target text readers to understand the works. However, the translator needs to be careful in deciding the use of explication because it can overlap and make it not very effective.

3. To the English Students

Explication has been developed for many years. There are many theories which discuss about it. It is interesting to study explication as it can be discovered from many sources especially at literary works. Therefore, it is suggested for students to learn more about it and try to do a research about it.

4. To Other Researchers

Explication is easy to be found in literary works, especially novels. However, researchers need to be careful when searching which one that can be classified into explication. It is sometimes missed by the researcher. Other researchers who want to conduct a study about explication have to be careful in

deciding whether it is explication or not. Moreover, some novels may not provide the data to be analyzed. Fortunately, the *The Mystery of the Missing Necklace* provides enough data to be analyzed. However, the novel does not present the implicit information as much as the explicit one. Hence, the analysis of categorical explication is not much as the scalar one. Therefore, other researchers are suggested to be selective in deciding the novel as the object of the study.

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APPENDICES

Appendix 1: The Data Analysis of Explication and Reasons in the Translation of Enid Blyton's novel, The Mystery of the Missing Necklace

Note.

- No. : Number
- ST : Source Text
- TT : Target Text
- Code : Code
- EX : Explication Technique
- N : Datum number
- A : Page of the source text
- B : Page of the target text
- C : Types of explication (S/C)
- D : Reason (1/2/3/4/1&2/2&3/1,2&3/2&4)
- S : Scalar explication
- Y : Sub-types of scalar explication
- DP : The developments of pronouns
- DV : The developments of verbs
- DN : The developments of nouns
- SS : The spelling out of subjects
- OU : The other meaningful units
- C : Categorical explication
- DS : making the implicit information explicit in the target text which indicates an action
- IS : making the implicit information explicit in the target text which indicates other things
- R : Reason
- 1 : The requirement for the target language grammar
- 2 : The necessity for correct and clear expression of the source meaning
- 3 : The necessity for naturalness of style or to create the same emotive effect as the source text
- 4 : The truly implied information in the source text.

- 1 & 2 : The requirement for the receptor language grammar and for correct and clear expression of the source meaning
- 2 & 3 : The necessity for correct and clear expression of the source meaning and for naturalness of style or to create the same emotive effect as the source text
- 1,2 &3 : The requirement for the target language grammar, for correct and clear expression of the source meaning, and for naturalness of style or to create the same emotive effect as the source text
- 2 & 4 : The necessity for correct and clear expression of the source meaning and the truly implied information in the source text

NO	ST/TT	Cd	Explicitation								Reasons							
			S					C										
			DP	DV	DN	SS	OU	DS	IS	1	2	3	4	1 & 2	2 & 3	1, 2 & 3	2 & 4	
	Chapter 1 Oh, for a mystery!																	
1.	Pip and Bets sat in their garden, in the very coolest place they could find .../ Pip dan Bets sedang duduk-duduk dalam kebun, ...	001/S.1/T.7/S.DV/1,2,3																
2.	‘Not even the smell of a mystery to solve! /‘Sama sekali tidak ada kejadian misterius yang bisa kita selidiki!’	002/S.1/T.7/S.DN/2																
3.	‘ the others will ever come back!/ ‘ teman-teman kita yang lain takkan muncul lagi!	003/S.2/T.8/S.DP/1,2																
4.	Soon the hols will be over, you’ll all be back at boarding- scholl again, except me , .../ Sebentar lagi liburan sudah habis, dan kalian semua harus kembali masuk asrama untuk sekolah, Jadi tinggal aku sendirian disini.	004/S.2/T.8/S.OU/2,3																
5.	‘And the others come back this week- .../ Teman-teman kita akan kembali minggu ini.	005/S.2/T.7/S.DP/1,2																

6.	'I do so like looking for clues ,.../ 'Aku paling senang mencari petunjuk-petunjuk .	006/S.3/T.9/S.DN/1,2,															
7.	... and finding the real suspect at the end!'/... dan akhirnya kita temukan orang yang dicari!'	007/S.3/T.9/S.SS/2															
8.	.Bets, you pig , you've finished the lemonade.Go and ask Gladys for some iced water.'/ Saat itu ia menemukan botol limun yang dicari. Ternyata sudah kosong! ' Aduh, Bets-rakus sekali kau ini . Ayo, mintakan air es pada Gladys.'	008/S.3/T.10/S.DN/2,3															
9.	He disliked all the Find-Outers intensely,/ Pak Goon tidak suka pada Pasukan Mau Tahu.	009/S.3/T.10/S.DP/1,2															
10.	Pip and Bets hadn't seen much of him in the summer holidays, .../ Selama liburan Pip dan Bets jarang melihat polisi desa itu .	010/S.3/T.10/S.DP/1,2															
11.	... and were very glad, .../ Mereka tidak sedih karenanya .	011/S.3/T.11/S.OU/2,3															
12.	for he had often been to their parents to complain .../ Pak Goon sering datang mengadukan mereka pada Ayah dan ibu, kalau terjadi apa-apa.	012/S.3/T.11/S.DP/1,2															
13.	for he had often been to their parents to complain of the behaviour of the Five Find- Outers ./ Pak Goon sering datang	013/S.4/T.11/S.DV/1,2,3															

	mengadukan mereka pada Ayah dan ibu, kalau terjadi apa-apa Dikatakannya, Pasukan Mau Tahu nakal.																
14.	Bets was afraid of him, because when he lost his temper he shouted, and was very unpleasant indeed./ Bets takut pada orang itu, karena Pak Goon kalau marah biasa berteriak-teriak. Orangnya sama sekali tidak menyenangkan!	014/S.4/T.11/S.DP/1, 2															
15.	'Don't you cheek me, young Bets!' said Pip, sitting up./ 'Jangan kurang ajar ya!' tukas Pip sambil duduk. 'Kau jauh muda daripadaku, ... Ayo ambilkan air es-...!'	015/S.4/T.11/S.DV/3															
16.	'Don't you cheek me, young Bets! ' said Pip, sitting up./ 'Jangan kurang ajar ya!' tukas Pip sambil duduk. ' Kau jauh muda daripadaku,	016/S.4/T.11/S.DN/2,3															
17.	'Don't you cheek me, young Bets!' said Pip, sitting up./ 'Jangan kurang ajar ya!' tukas Pip sambil duduk. 'Kau jauh muda daripadaku, Ayo ambilkan air es-...! '	017/S.4/T.11/C.DS/4															
18.	'He wouldn't be , if you were his sister,' said Pip./ 'Kalau kau adiknya, ia takkan baik hati, ' kata Pip.	018/S.4/T.11/S.OU/2															
19.	'He hasn't got any sisters- if he had , he'd know what a nuisance they are. Now-are you going to go and .. ./'Ia sama sekali tidak punya adik perempuan. Kalau punya adik, pasti ia akan tahu bahwa mereka cuma merepotkan saja. Nah, bagaimana?	019/S.4/T.11/S.OU/2															

	Sekarang kau pergi, atau ...																
20.	'Yes, I'll get it! ' said Bets, getting up, 'but only because <i>I'm</i> thirsty, and I want some to drink, see?/ 'Ya aku akan mengambil air es, ' kata Bets sambil bangkit, 'tapi hanya karena aku juga haus, mengerti!	020/S.4/T.12/S.DP/1, 2															
21.	... and Bets fled . If only the others would come back! She and Pip were getting tired of one another./ Bets cepat-cepat lari masuk ke rumah . Ia merasa jengkel. Kenapa teman-teman belum kembali juga. Ia sudah merasa bosan, berdua terus dengan Pip.	021/S.5/T.12/S.DV/2															
22.	In two days' time Larry, Daisy, Fatty, and Buster all turned up together, looking so brown .../ Dua hari kemudian Larry, Daisy, Fatty, dan Buster pulang serempak. Warna kulit mereka cokelat sekali karena terbakar sinar matahari,	022/S.5/T.12/S.OU/2, 3															

23.	'Buster, darling! You're fatter! Oh, Larry, I'm glad you're back! Daisy, you're terribly brown. And oh, Fatty- you've <i>grown!</i> '/'Halo, Buster!Kau bertambah gemuk sekarang . Senang rasanya kau sudah kembali, Larry.Kau sekarang cokelat, Daisy! Dan, Fatty, kau bertambah besar!'	023/S.5/T.12/S.OU/1, 2															
24.	' You don't sound the same. You look like Fatty- but you don't sound like him! I wish you had your old voice.'/ Kedengarannya lain sekali. Tampangmu masih tetap Fatty, tapi suaramu bukan suara Fatty yang dulu lagi. Aku senang dengan suaramu yang dulu.'	024/S.6/T.13/S.DP/2, 3															
25.	'It means that I can disguise myself as a grown-up instead of always like some kind of boy!/' 'Dengan begini aku akan bisa ... menyamar menjadi orang dewasa. Jadi tidak lagi selalu sebagai anak-anak.	025/S.6/T.14/S.DV/2, 3															
26.	It means that I can.. disguise myself as a grown-up instead of always like some kind of boy! / Dengan begini aku akan bisa menyamar menjadi orang dewasa. Jadi tidak lagi selalu sebagai anak-anak.	026/S.6/T.14/S.OU/2,3															
27.	More disguises! Now life would be exciting/ Fatty bisa melakukan penyamaran yang lebih banyak! Wah, sekarang pasti akan lebih menarik.	027/S.6/T.14/S.OU/2															

28.	She stared at Fatty happily./ Bets memandang Fatty dengan senang.	028/S.7/T.14/S.DP/1,2															
29.	'Oh, fatty! You've only been able to dress up as telegraph boys or butcher boys or messenger boys before! /'Wah, Fatty-selama ini kau hanya bisa menyamar sebagai anak pengantar telegram, pesuruh tukang daging, atau pengantar barang saja.	029/S.7/T.15/S.DV/2															
30.	Everyone laughed. / Anak-anak tertawa mendengar Bets begitu bersemangat.	030/S.7/T.15/S.OU/1,2															
31.	'Give me a chance!' said Fatty./'Beri aku kesempatan berlatih dulu dong! ' kata Fatty.	031/S.7/T.15/S.OU/2,3															
32.	'You do sound grown-up,' said Bets. /'kau kedengarannya sudah dewasa sekarang,' kata Bets kagum .	032/S.7/T.16/S.OU/2															
33.	' Doesn't he, everybody?'/ Betul, kan? '	033/S.7/T.16/S.OU/1,2,3															
34.	' Same old Fatty! ' said Larry. /'Aduh, ternyata Fatty masih tetap seperti biasa,' keluh Larry.	034/S.8/T.16/S.DN/2															
35.	Bets in everything , aren't you? Nobody to beat you!/'Kau ini paling hebat dalam segal-galanya , ya? Tak ada yang bisa mengalahkan!'	035/S.8/T.16/S.OU/2,3															
36.	' And good? '/ ' Ada yang menarik? '	036/S.8/T.17/S.OU/2,3															

37.	'Not much,' said Pip. 'There's a waxwork show- pretty dull really - you know, figures made of wax, .../ 'Ah, tidak banyak,' jawab Pip. 'Ada pertunjukan patung-patung lilin. Tapi bagiku tidak begitu menarik. Biasa saja , patung-patung dari lilin, ...	037/S.8/T.17/S.OU/2,3															
38.	... and there are those bumper cars - they're quite fun for the first two or three times you go in them .../ Lalu ada pula mobil-mobilan untuk berbentur-benturan . Asyik juga, untuk dua atau tiga kali ...'	038/S.9/T.17/S.DN/1,2															
39.	' Oh, do! / ' Kau menyamar ya?	039/S.9/T.18/S.SS/2,3															
40.	' Oh, do! It would be lovely to see you acting like a grown-up, and taking everybody in! '/ ' Kau menyamar ya? Asyik rasanya melihat kau beraksi kayak orang dewasa, sehingga semua tertipu!	040/S.9/T.18/S.DV/2,3															
41.	'What will you go as? ' asked Daisy./ ' Kau mau menyamar sebagai apa?' tanya Daisy.	041/S.10/T.18/S.DV/2															
42.	' Don't know, ' said fatty./ ' Entah, aku juga belum tahu, ' kata Fatty.	042/S.10/T.18/S.SS/3															

43.	'-if you can get any old things of your fathers'- you know, old hats they don't want, or boots, or even old coats- .../'Cobalah usahakan memperoleh barang-barang bekas ayah kalian! Apa saja boleh- topi usang yang sudah tidak dipakai lagi,atau sepatu, dan bahkan jastua.	043/S.10/T.19/S.DN/1, 2															
44.	Mother doesn't let him keep any of his old things, / Ibu tidak mengizinkan Ayah menyimpan pakaiannya yang lama.	044/S.10/T.19/S.DP/1 ,2															
45.	she gives them away - so he's only got rather newish clothes.'/ Semua pakaian bekas diberikannya pada orang. Jadi pakaian ayahku bisa dibilang masih baru semua!'	045/S.10/T.19/S.OU/2, 3															
	Chapter 2 Mr Goon is very annoying																
46.	The five swam in the river, went for long bicycle rides, lazed in the garden, squabbled, .../ Kelima anak itu mandi-mandi di sungai. Mereka pesiar naik sepeda, bermalas-malasan di kebun, bertengkar.	046/S.11/T.20/S.DP/1 ,2															
47.	swam in the river, went for long bicycle rides, lazed in the garden, squabbled, .../ mandi-mandi di sungai. Mereka pesiar naik sepeda, bermalas-malasan di kebun, bertengkar.	047/S.11/T.20/S.DV/1, 2,3															

48.	You don't walk any more, you waddle . You don't breathe, you wheeze! You ...'/ Kau sudah tidak bisa berjalan biasa lagi- gerakmu seperti bebek . Napasmu terengah-engah!Kau...	048/S.11/T.20/S.DV/2																
49.	'Oh, don't tease him so,' /'janganlah Buster terus-menerus diganggu,'	049/S.11/T.21/S.DP/1,2																
50.	'he doesn't waddle. I bet if he saw Old vlear-Orf this very minute he'd be after him like a shot!'/ 'jalannya tidak kayak bebek. Kurasa jika ia melihat si Ayo Pergi, saat ini juga Buster akan melesat lari mengejanya!'	050/S.11/T.21/S.DP/1,2,3																
51.	'There have been a lot of burglaries lately, and perhaps Mr Goon is getting at the bottom of them .'/ 'Akhir-akhir ini sering terjadi pencurian, dan mungkin Pak goon sedang sibuk menyelidiki kejadian-kejadian itu .'	051/S.11/T.21/S.DP/1,2																
52.	'I wish they were! ' said Bets. 'Then we could catch them./ 'Sayang!' kata Bets. ' Coba mereka mencuri di sini , mungkin kita akan berhasil menangkap mereka.'	052/S.12/T.21/C.DS/2,4																
53.	You could put on one of your new disguises, Fatty, and track them down.'/ Kau bisa memanfaatkan samaranmu yang baru untuk melacak jejak, Fatty!'	053/S.12/T.22/S.DV/2																

54	'I don't want to try anything out on you till I'm perfect. / 'tapi aku belum mau muncul di depan kalian, sebelum tekniknya dikuasai dengan sempurna.	054/S.12/T.22/S.OU/1, 2,3															
55.	I'll try it on you when I'm ready, I promise./ Tapi aku berjanji, begitu aku ,merasa sudah siap, aku akan mengujikannya pada kalian.	055/S.12/T.22/S.OU/2															
56.	'I bet I'll spot you first,' said Larry./ 'taruhan, pasti aku nanti yang paling dulu berhasil mengenali samaranmu, ' kata Larry.	056/S.13/T.23/S.DP/2															
57.	'Or he'll simply rush up to you and bark madly to tell everyone it's you! '/'kalau dia ikut, pasti ia akan langsung mendatangimu sambil menggonggong-gonggong, sehingga kau langsung ketahuan!	057/S.13/T.23/S.DV/2, 3															
58.	'Oh, Fatty- are you going to dress up tomorrow?' asked Bets, in delight./ 'Wah, Fatty-jadi besok kau akan sudah menyamar? ' tanya Bets gembira.	058/S.13/T.23/S.DV/2								V							
59.	'Really tomorrow? Well, you won't deceive me! I shall look at everyone with an eagle eye! '/'Betul besok? Nah, kau takkan bisa mengelabui diriku! Setiap yang berpapasan, akan kuperhatikan dengan teliti!	059/S.13/T.23/S.OU/2															
60.	If you want to yell and squeal and fight, will you go somewhere else? What about a nice walk?/ Kalau ingin bergumul sambil menjerit-jerit, kenapa	060/S.14/T.24/S.OU/1, 2,3															

	tidak di tempat lain saja? Bagaimana kalau kalian berjalan-jalan sekarang?’																
61.	‘Really, Larry and Frederick, you took very dirty and untidy!’/‘Aduh, Larry dan Frederick- coba lihat pakaian kalian , kotor sekali!’	061/S.14/T.24/C.DS/2, 4															
62.	‘I forgot you had people to tea in the garden. I really do apologise.’/ Saya tadi lupa bahwa Anda sedang menerima tamu di kebun. Maaf!’	062/S.14/T.24/S.DV/1, 2															
63.	‘I forgot you had people to tea in the garden. I really do apologise.’/ Saya tadi lupa bahwa Anda sedang menerima tamu di kebun. Maaf!’	063/S.14/T.24/S.DN/2, 3															
64.	Fatty had marvellous manners with grown-up people , and Mrs Hilton began to smile again.’/ Bu Hilton tersenyum. Fatty memang pandai mengambil hati orang dewasa .	064/S.14/T.25/S.DN/2, 3															
65.	Mr Goon passed by on his bicycle as they sat there ./ Ketika mereka sedang duduk-duduk sambil makan es krim , Pak Goon lewat naik sepeda.	065/S.15/T.25/S.OU/1, 2,3															
66.	He pedalled furiously, his face hot and red ./ Mukanya merah padam. Rupanya kepanasan . Sepeda dikayuhnya dengan kencang.	066/S.15/T.25/S.OU/3															
67.	The police station was just opposite the dairy , .../ Kantor polisi letaknya berseberangan dengan toko tempat mereka sedang duduk .	067/S.15/T.25/S.DN/1, 2															

68.	... and the children watched the policemen go smartly up the steps./ Jadi mereka bisa melihat polisi desa itu turun dari sepeda, lalu masuk ke kantornya dengan langkah digagah-gagahkan.	068/S.15/T.26/S.DN/1, 2															
69.	... and the children watched the policemen go smartly up the steps. / Jadi mereka bisa melihat polisi desa itu turun dari sepeda, lalu masuk ke kantornya dengan langkah digagah-gagahkan.	069/S.15/T.26/S.DV/1, 2,3															
70.	Then they saw his head behind the frosted window pane of one of the rooms in the police station, talking to somebody else./ Kemudian tampak bayangan Pak Goon terangguk-angguk di balik kaca jendela. Kelihatannya ia sedang berbicara dengan seseorang.	070/S.16/T.26/S.DN/1, 2															
71.	Then they saw his head behind the frosted window pane of one of the rooms in the police station, talking to somebody else. / Kemudian tampak bayangan Pak Goon terangguk-angguk di balik kaca jendela. Kelihatannya ia sedang berbicara dengan seseorang.	071/S.16/T.26/S.DV/1, 2,3															
72.	'Never seen Mr Goon so busy before!' said Fatty, in astonishment./ 'belum pernah kulihat Pak goon sesibuk ini!' kata Fatty dengan heran.	072/S.16/T.26/S.SS/2															
73.	'He's simply bursting with importance. '/' Lihatlah, asiknya bukan main! Sok penting! '	073/S.16/T.26/S.OU/3															

74.	Fatty felt as if he was bursting with curiosity. / Fatty rasanya nyaris meledak, karena tidak bisa menahan rasa ingin tahu.	074/S.16/T.27/S.DV/2															
75.	Then he looked dismayed. / Ia kaget, ketika melihat gelasny tahu-tahu sudah kosong.	075/S.17/T.27/S.OU/2															
76.	The others looked at him./ Anak-anak memandangnya.	076/S.17/T.27/S.DP/1, 2															
77.	'There's no more money ,' said Pip. / 'Uang kita sudah habis,' kata Pip.	077/S.17/T.27/S.OU/2, 3															
78.	But Fatty had plenty of rich relations, who seemed to pour money into his pockets in a most lavish way./ Tapi Fatty banyak keluarganya yang kaya. Dan mereka kelihatannya sering memberikan uang pada anak itu.	078/S.17/T.28/S.DV/1, 2															
79.	'Mummy says it's bad for you to have so much money,' said Pip. 'She's always saying that.'/'Kata ibuku , tidak baik jika anak-anak terlalu banyak memegang uang,' kata Pip.	079/S.17/T.28/S.SS/2															
80.	'It probably is bad for me,' said Fatty, / 'Memang, kurasa itu tidak baik pengaruhnya bagiku,' jawab Fatty.	080/S.17/T.28/S.OU/2															
81.	Now, who wants another ice cream? Bets?'/ Nah, ada yang masih mau es krim lagi? Kau, Bets?	081/S.17/T.28/S.SS/2															

82.	I don't feel sick , but I shan't eat any supper if I have another, / Aku belum merasa mual , tapi kalau makan es krim segelas lagi aku takkan bisa makan malam nanti.	082/S.18/T.28/S.OU/2															
83.	and then Mummy will stop all ice creams for a week, or something awful.'/ Dan sebagai akibatnya, ibuku akan <i>melarangku</i> makan es krim selama seminggu, atau <i>larangan lain</i> yang sama tidak enakny.	083/S.18/T.28/S.OU/2															
84.	and then Mummy will stop all ice creams for a week, or something awful.'/ Dan sebagai akibatnya, ibuku akan melarangku makan es krim selama seminggu, atau larangan lain yang sama tidak enakny.	084/S.18/T.28/S.DN/2															
85.	'There he is again!' said Fatty admiringly./ 'Nah, itu Pak Goon datang lagi,' kata Fatty dengan kagum.	085/S.18/T.28/S.DP/1, 2															
86.	'There he is again!' said Fatty admiringly./ 'Nah, itu Pak Goon datang lagi,' kata Fatty dengan kagum.	086/S.18/T.28/S.OU/2															
87.	'I've never seen him move so quickly. Good evening, Mr Goon!'/ 'Belum pernah kulihat dia bersepeda secepat itu. Selamat sore, pak Goon!'	087/S.18/T.28/S.DV/2															
88.	'But Mr Goon-you know how we ...' began Fatty anxiously, but the policemen, ... /'Tapi, Pak Goon, Anda kan tahu kalau kami ini ...' kata Fatty dengan gelisah. Tapi polisi desa itu,...	088/S.19/T.30/S.DN/1, 2															

	Chapter 3 Fatty disguises himself																
89.	‘What will Fatty be dressed in? I bet I’ll know him! /‘Fatty akan menyambar sebagai apa, ya?’ katanya. ‘Pasti aku akan berhasil mengenalinya.	089/S.21/T.32/S.DV/2, 3															
90.	They set off at two o’clock, ready to spot Fatty./ Anak-anak berangkat pukul dua siang. Mereka sudah bersiap-siap untuk mengenali Fatty	090/S.21/T.32/S.DP/1, 2															
91.	‘ Isn’t he clever? ’/‘ Pintar sekali anak itu! ’	091/S.22/T.32/S.OU/2, 3															
92.	Larry went over to the old man and sat down beside him.’Hello, Fatty!’ he said. ‘ Jolly good, old boy! ’/ Larry menghampiri laki-laki tua itu, lalu duduk di sebelahnya. ‘Halo, Fatty!’ sapanya. ‘ Hebat samaranmu,	092/S.22/T.32/S.OU/2															
93.	‘Hey, Fatty! You can stop pretending now. We know it’s you!’ ‘ Fatty! ’ said Pip. The old man put his hand behind his ear, and .../‘He, Fatty! Kau tidak perlu berpura-pura lagi,’ katanya. ‘Kami tahu bahwa ini kau!’ ‘ Fatty! Berhentilah merokok, bodoh! Buka mulut! ’ kata Pip. Laki-laki tua itu mengeluarkan ujung pipa dari mulutnya. Sambil mendekatkan tangan ke telinga,...	093/S.23/T.35/C.DS/2, 4															
94.	‘Hey, Fatty, stop it now./ ‘Sudahlah, Fatty-jangan berpura-pura terus, ’	094/S.23/T.36/S.DP/1, 2															

95.	Bets gazed at it and then nudged Daisy./ Bets memperhatikan telinga itu , lalu menyenggol Daisy.	095/S.23/T.36/S.DP/1, 2															
96.	Everyone gazed at the old fellow's ears./ Anak-anak yang lain ikut memandang telinga orang tua itu.	096/S.23/T.36/S.DN/1, 2															
97.	'Well, thank goodness the poor old thing is deaf,' said daisy, feeling ashamed of their mistake./ 'Wah, untung Pak Tua ini tuli,' kata Daisy. Ia merasa malu, karena kekeliruan yang baru saja terjadi.	097/S.24/T.37/S.DN/1, 2															
98.	'There he is-/ 'Nah, itu dia Fatty!	098/S.24/T.38/S.DP/1, 2															
99.	I'm sure of it! ' said Bets suddenly, as they went over the level-crossing to the riverside, where the sideshows were./ Aku yakin, itu pasti dia, ' kata Bets dengan tiba-tiba. Saat itu mereka sedang melintasi penyeberangan rel kereta api dekat stasiun, menuju tepi sungai tempat kermis.	99/S.24/T.38/S.DP/1,2															
100.	... , and the others stood and admired him./ Anak-anak memandang sambil mengagumi.	100/S.24/T.38/S.DP/1, 2															
101.	'You hold your tongue , you cheeky kids!'/ 'Kalian jangan suka kurang ajar ya!	101/S.26/T.39/S.DV/2, 3															
102.	The others did the same./ Anak-anak yang lain juga melakukan hal yang sama.	102/S.28/T.41/S.DP/1, 2															

103.	'He's the man selling the roundabout tickets!/' Iya menyamar menjadi penjual karcis komidi putar.	103/S.28/T.41/S.OU/2															
104.	Selling roundabout tickets,' said Bets, .../ ... , ia menjual karcis untuk komedi putar,' kata Bets.	104/S.28/T.41/S.SS/2															
105.	'So it is you!' he said. 'Jolly good, fatty!/' 'Ternyata ini memang kau, Fatty! ' kata Pip. 'Hebat'	105/S.28/T.42/S.SS/2															
106.	He winked at the ticket man as he got off and the man winked back./ ..., Pip mengedipkan mata ke arah penjual karcis. Orang itu membalas kedipannya.	106/S.29/T.43/S.DP/1, 2															
107.	See-over there!/' Lihatlah- ia berdiri di sana!'	107/S.29/T.43/S.OU/2															
	Chapter 4 Fun at the Fair																
108.	She was really delighted. She held out her hand for the clock, her eyes shining with joy./ Bets sangat gembira. Dengan mata bersinar-sinar ia mengulurkan tangan, hendak mengambil jam itu.	108/S.32/T.45/S.DP/2															
109.	' It will do nicely for my bedroom mantelpiece,' she said happily./ ' Jam ini cocok jika kuletakkan di atas tempat pendiang di kamar tidurku,' katanya dengan senang.	109/S.32/T.45/S.DP/1, 2															
110.	'Sorry,' said the hoopla man. 'The ring didn't go quite over the clock.'/' 'Sayang, tapi kau tidak memenangkannya, ' kata	110/S.32/T.46/C.IS/4															

	orang itu. 'lemparanmu tidak tepat!'																
111.	'He would have let me have the clock at once! Fatty is never unkind. / 'kalau dia Fatty, pasti dengan segera jam tadi sudah diberikannya padaku. Fatty selalu baik hati.	111/S.32/T.46/S.OU/3															
112.	' The other man might have got angry with him. I still think it's Fatty.', penjaga stan yang sebenarnya bisa marah lalu memukulnya! Aku masih tetap beranggapan, tukangteriak stan lempar gelang itu Fatty!'	112/S.32/T.47/S.DN/1, 2															
113.	'The other man might have got angry with him. I still think it's Fatty.', penjaga stan yang sebenarnya bisa marah lalu memukulnya! Aku masih tetap beranggapan, tukang teriak stan lempar gelang itu Fatty!'	113/S.32/T.47/S.DP/1, 2															
114.	It was really fun./ Benar-benar mengasyikkan sekali permainan itu.	114/S.32/T.47/S.DP/1, 2															
115.	'Oh, it's too hot,' said Daisy./ 'Malas ah-hawa terlalu panas sekarang,' kata Daisy.	115/S.32/T.47/S.OU/1, 2															
116.	Bets stared him. / Bets memandang penjual karcis itu..	116/S.33/T.48/S.DP/1, 2															
117.	Pip and Larry liked them / Pip dan Larry menyukai pameran itu.	117/S.33/T.48/S.DP/1, 2															

118.	Pip and Larry liked them, but the two girls felt uncomfortable .../ Pip dan Larry menyukai pameran itu. Tapi Daisy dan Bets merasa agak kurang enak, ...	118/S.33/T.48/S.DN/1, 2															
119.	‘What grand clothes she wears,’ said Bets, ‘and I like her big ruff./ ‘Anggun sekali pakaiannya,’ kata Bets. Aku senang melihat kerahya yang besar, berkerut-kerut.	119/S.33/T.48/S.OU/2, 3															
	Chapter 5 The old balloon woman																
120.	And look at all her beautiful jewellery. I’m surprised people don’t steal it!’ ‘Pooh! All bought at Woolworth’s! Said Pip./ Dan coba perhatikan perhiasan yang dipakainya. Aneh, sampai sekarang belum ada yang mencuri!’ ‘Huh! Itu kan perhiasan palsu, bisa dibeli dengan harga murah di pasar,’ kata Pip.	120/S.33/T.48/C.IS/2, 4															
121.	‘I say- here’s Nelson . I didn’t know he was such a little chap.’/‘Nah, ini Laksamana Nelson . Tak kusangka orangnya sekecil ini.’	121/S.34/T.49/S.IS/2															
122.	The girl didn’t take it. She looked steadily over Bets’ head and said nothing./ Tapi gadis penjual itu tidak menjawab. Ia terus menatap ke depan.	122/S.35/T.51/S.DN/1, 2															
123.	‘Some chocolate,please,’ said Bets loudly, thinking that perhaps the girl was deaf./ Aku mau beli coklat,’ kata Bets keras-keras, karena menyangka gadis itu agak tuli.	123/S.35/T.51/S.OU/2, 3															

124.	Then she heard the others exploding behind her, .../ Kemudian didengarnya anak-anak tertawa terpingkal-pingkal di belakangnya	124/S.35/T.51/S.DP/1, 2															
125.	They examined all the wax figures closely. There were a good many of them./ Anak-anak memperhatikan patung-patung itu dengan teliti. Cukup banyak juga yang dipertontonkan di situ.	125/S.35/T.51/S.DP/1, 2															
126.	I'm sure he's the ticket man at the roundabout./ Aku merasa yakin, pasti ia menyamar menjadi penjual karcis komidi putar tadi.	126/S.36/T.52/S.OU/2															
127.	They made their way out of the Fair./ Keempat anak itu berjalan meninggalkan kermis.	127/S.36/T.52/S.DP/1, 2															
128.	' Balloon , young man?' said she to Pip, in a cracked old voice./ ' Mau beli balon , Tuan Muda?' kata wanita tua itu dengan serak pada Pip.	128/S.37/T.54/S.OU/2															
129.	'Balloon, young man?' said she to Pip, in a cracked old voice./ 'Mau beli balon, Tuan Muda?' kata wanita tua itu dengan serak pada Pip.	129/S.37/T.54/S.DP/1, 2															
130.	'Oh, do buy me one, Pip. Oh, I wish Fatty was here. He'd buy me one. They 're so pretty!'/ 'Ayo, belikan aku satu, Pip. Coba Fatty ada di sini, pasti ia mau membelikannya. Aduh, bagus-bagus	130/S.37/T.54/S.DP/1, 2															

	balon itu!’																
131.	Bets chose a blue balloon and the old woman held out her hand for the money. / Akhirnya Bets memilih balon warna biru. Wanita tua itu mengulurkan tangannya, untuk menerima uang.	131/S.38/T.56/S.DN/1, 2,3															
132.	‘Don’t tell the others! ’ said fatty. ‘Keep it dark for a bit./ ‘Tapi jangan bilang dulu pada teman-teman, ’ kata Fatty.	132/S.40/T.57/S.DP/1, 2															
133.	She got up as they came./ Ketika anak-anak sudah dekat, ia berdiri lalu menghampiri.	133/S.42/T.59/S.DP/1, 2															
134.	The others stared as if their eyes were about to fall out./ Anak-anak yang lain memandang dengan mata melotot.	134/S.43/T.60/S.DP/1, 2															
135.	The others stared as if their eyes were about to fall out. / Anak-anak yang lain memandang dengan mata melotot.	135/S.43/T.60/S.OU/2, 3															
136.	Or had little Bets gussed it? The others looked at her smiling face./ Atau, jangan –jangan Bets berhasil menebaknya! Anak-anak yang lain memandang Bets yang tersenyum-senyum.	136/S.43/T.61/S.DP/1, 2															
137.	Or had little Bets gussed it? The others looked at her smiling face./ Atau, jangan –jangan Bets berhasil menebaknya! Anak-anak yang lain memandang Bets yang tersenyum-senyum.	137/S.43/T.61/S.DP/1, 2															

138.	'It is really you, Fatty?' said Larry. The old woman nodded. 'Of course! Golly,' 'Betul-betul kaukah ini, Fatty?' tanya Larry. Wanita tua itu mengangguk. 'Tentu saja ini aku ! Wah,	138/S.43/T.61/S.OU/2, 3															
139.	'I really do. We all had a chance of noticing, because we all stood in front of you./ 'Sungguh! Padahal kami semua punya kesempatan untuk melihatnya pula, karena kami berdiri di depanmu, Fatty.	139/S.45/T.63/S.SS/2, 3															
140.	But it was Bets who spotted it. Jolly good, Bets!'/ Tapi cuma Bets sendiri yang menyadari keanehan itu. Hebat, Bets!'	140/S.45/T.63/S.DP/1, 2															
141.	'If you say much more, Bets will want to be head of the Find-Outers,' he said./ 'Kalau kalian terus-menerus memujiya, tahu-tahu Bets nanti menuntut ingin menjadi kepala Pasukan Mau Tahu,' katanya.	141/S.45/T.63/S.DV/2															
142.	He pretended not to notice the children at all./ Ia pura-pura tidak melihat kelima anak itu.	142/S.46/T.64/S.DP/1, 2															
143.	'Here, you!' said Mr Goon. 'Move on! And where's your licence to sell balloons?'/ He!' sergah Pak Goon. 'Ayo, jangan tidur disitu. Mana surat izinmu untuk menjual balon?'	143/S.46/T.64/C.DS/2, 4															
144.	The others heard this, and looked alarmed./ Anak-anak kaget mendengar ucapannya itu.	144/S.46/T.64/S.DP/1, 2															

145.	They were sure Fatty hadn't got one ./ Mereka tahu pasti, Fatty tidak memiliki surat izin sama sekali!	145/S.46/T.64/S.DP/1, 2															
146.	'I don't want a balloon ,' said Mr Goon angrily. /'Aku tidak ingin membeli balon !' bentak Pak Goon. '	146/S.47/T.65/S.OU/2															
147.	If you can just wait a few minutes, kind sir ./ Kalau ada ma menunggu sebentar, Pak Polisi yang baik hati,	147/S.47/T.65/S.DN/2															
148.	Come on- let's get back home. I'm dying to take off these hot clothes./ Yuk, kita pulang saja sekarang. Aku kepingin lekas-lekas membuka pakaian yang menggerahkan badan ini.	148/S.47/T.66/S.DV/2															
149.	Come on- let's get back home. I'm dying to take off these hot clothes ./ Yuk, kita pulang saja sekarang. Aku kepingin lekas-lekas membuka pakaian yang menggerahkan badan ini .	149/S.47/T.66/S.DN/1, 2															
150.	She waited for the balloon woman to come back again, but she didn't ./ Ditunggunya sampai wanita tua itu muncul lagi. Tapi ternyata tidak muncul-muncul .	150/S.50/T.69/S.DV/2															
151.	Fatty had much enjoyed his fun as the old balloon woman, and so had the others ./ Fatty menikmati peyamarannya sebagai wanita tua penjual balon. Begitu pula halnya dengan teman-temannya .	151/S.50/T.70/S.DP/1, 2															
	Chapter 6 A visit to Inspector Jenks																

152.	'And we still haven't got a mystery to solve, though we know that Mr Goon has .'/'Padahal sampai sekarang belum ada kejadian misterius yang bisa kita selidiki, walau kita tahu bahwa pak Goon sedang menghadapi suatu kasus .'	152/S.51/T.71/S.OU/1, 2															
153.	'We might see the gang somewhere.'/..., kita menemukan jejak gerombolan itu !'	153/S.51/T.72/S.DV/1, 2															
154.	If he knows what the mystery is that Mr Goon is working on-.../ Jika Inspektur Jenks tahu misteri yang sedang diusut si Ayo Pergi, ...	154/S.52/T.73/S.DP/1, 2															
155.	'What! See the Inspector himself!' said the policeman in charge./ 'Apa? Kalian ingin bicara dengan Inspektur ?' kata polisi yang bertugas di depan kantor.	155/S.52/T.73/S.DV /2															
156.	He's a Big Man , he is, too busy to bother with kids.'/ Dia kan orang penting , terlalu sibuk untuk berurusan dengan anak-anak. Seenaknya saja!'	156/S.53/T.74/S.DN/2															
157.	' Don't want my head bitten off , you know, for interuppting without due case.'/' Aku tidak kepingin dimarahi , karena mengganggu kesibukannya tanpa alasan penting.'	157/S.53/T.74/S.DV/2, 3															
158.	'I've heard him talk about these kids.'/'Aku pernah mendengar Pak Inspektur berbicara tentang anak-anak ini.'	158/S.54/T.75/S.DP/1, 2															

159.	His eyes twinkled, and he smiled his nice smile./ Matanya bersinar-sinar. Pak Inspektur tersenyum ramah ke arah anak-anak.	159/S.54/T.75/S.DP/1, 2															
160.	His eyes twinkled, and he smiled his nice smile/ Matanya bersinar-sinar. Pak Inspektur tersenyum ramah ke arah anak-anak .	160/S.54/T.75/S.OU/2															
161.	'Yes, Goon's on it ,' said the inspector./ 'Ya, memang- saat ini Goon sedang menangani kejadian itu ,' kata Inspektur Jenks.	161/S.55/T.76/S.DP/1, 2															
162.	'Yes, Goon's on it,' said the inspector ./ 'Ya, memang- saat ini Goon sedang menangani kejadian itu,' kata Inspektur Jenks .	162/S.55/T.76/S.DN/2															
163.	He twinkled at the listening children./ Pak Inspektur memandang anak-anak dengan matanya yang bersinar-sinar.	163/S.55/T.77/S.DP/1, 2															
164.	Fatty felt desperate. Surely the Inspector could tell them more than that. Surely the Inspector knew more? / Fatty sudah gelisah saja. Masa Cuma itu saja yang diceritakan Pak Inspektur pada mereka? Pak Goon tentu tahu lebih banyak!	164/S.55/T.77/S.DN/1, 2															
165.	The Inspector hesitated./ Inspektur Jenks ragu-ragu sesaat..	165/S.56/T.77/S.DN/1, 2															
166.	The Inspector hesitated. 'Well,' he said at last,' as I said , this is not a thing for children to be mixed up in./ Inspektur Jenks ragu-ragu sesaat. 'Ya, 'katanya	166/S.56/T.77/S.DV/1, 2															

	kemudian, 'seperti yang kukatakan tadi , ini bukan urusan yang cocok untuk dicampuri anak-anak.																
167.	The children's eyes brighten immediately./ Mata anak-anak langsung bersinar mendengar keterangan itu .	167/S.56/T.78/S.OU/1, 2															
168.	Just keep your eyes open./ Cukup jika kalian membuka mata dan telinga saja.	168/S.57/T.79/S.SS/2															
169.	'Oh, thank you!' said everyone at once, delighted./ 'Wah! Terima kasih, Pak ,' kata anak-anak serempak dengan gembira.	169/S.57/T.79/S.OU/2															
170.	'I can't think of a thing ,' said Larry./ 'Menurut ingatanku, tidak ada ,' kata Larry pada akhirnya.	170/S.58/T.80/S.OU/2, 3															
171.	Everyone looked doubtful./ Anak-anak yang lain kelihatanya sangsi.	171/S.59/T.82/S.DN/1, 2															
172.	'Yes. Mr Goon would have a fit!' said Larry, and everyone laughed./ 'Ya-dan Pak Goon pasti akan naik pitam!' kata Larry. Anak-anak tertawa.	172/S.59/T.82/S.DN/1, 2															
173.	The others laughed, and did not tease him over his boasting of being such a good actor./ Teman-temannya tertawa semua. Tidak ada yang menggangu, karena menyombongkan diri sebagai aktor yang hebat.	173/S.59/T.83/S.DP/1, 2															
174.	He really was an extremely good actor./ Fatty memang pandai sekali beraksi menirukan orang.	174/S.61/T.84/S.DP/1, 2															

175.	Poor Fatty! He went red to the ears, and produced an enormous handkerchief at once./ Kasihan Fatty! Telinganya merah padam karena malu . Dengan segera ia mengambil saputangan yang besar untuk menghapus hidung.	175/S.61/T.84/S.OU/2															
	Chapter 7 Something rather peculiar																
176.	With the help of the others , / Dengan bantuan teman-temannya ,	176/S.62/T.85/S.DP/1, 2															
177.	Larry found an old coat hanging in the garage ./ Larry menemukan jas tua yang tersampir dalam garasi rumahnya .	177/S.62/T.85/S.DP/1, 2															
178.	'It's been there for years, as far as I remember,' he said./ 'Sepanjang ingatanku, jas ini sejak bertahun-tahun sudah ada di situ,' katanya.	178/S.62/T.85/S.DP/1, 2															
179.	'Well, if you think you really do want to wear such horrible things, there you are!/'Ini- sepatu , jika kau merasa ingin memakai barang butut kayak begitu,' katanya.	179/S.63/T.87/S.OU/2, 3															
180.	'Well, if you think you really do want to wear such horrible things , there you are!/'Ini- sepatu , jika kau merasa ingin memakai barang butut kayak begitu ,' katanya.	180/S.63/T.87/S.OU/2, 3															
181.	'Better not buy the in Peterswood, in case the news gets round,' said Fatty./ ' Kita jangan membelinya di Peterswood, karena nanti kabar mengenaiya tersiar	181/S.64/T.87/S.SS/2															

	kemana-man,' kata Fatty.																
182.	'Dutty calls!' said Fatty, with a grin./ 'Tugas mengharuskan aku memakainya, kata Fatty sambil nyengir	182/S.65/T.89/S.OU/2, 3															
183.	He made himself up carefully./ Fatty berdandan dengan cermat.	183/S.65/T.89/S.DP/1, 2															
184.	'What's the time?' he asked, for he had taken off his wrist-watch, in case it showed./ 'Pukul berapa sekarang?' tanyanya. Arlojinya sudah dilepaskannya, karena khawatir kalau-kalau terlihat.	184/S.66/T.90/S.OU/1, 2															
185.	My double won't be there, because he said he never goes out till the afternoon./ Pak tua kembaranku takkan ada disana, karena katanya sendiri ia tidak pernah keluar sebelum sore.	185/S.66/T.90/S.DN/1, 2															
186.	Once out in the road, the other four children kept near to Fatty, but not near enough to make anyone suspect they were with him./ Sesampai di jalan besar, anal- anak yang lain berjalan dengan Fatty. Tapi tidak terlalu dekat untuk menghindari kecurigaan orang bahwa mereka menemani Fatty yang sedang menyamar.	186/S.66/T.91/S.DP/1, 2															
187.	He shuffled along./ Fatty melangkah terus sambil terseok-seok.	187/S.66/T.91/S.DP/1, 2															

188.	'He's just exactly like that old fellow we saw!' whispered Bets to Daisy/'Ia kelihatannya persis kayak Pak Tua! ' bisik Bets dan Daisy.	188/S.67/T.91/S.DN/1, 2															
189.	Fatty did a loud sniff and the others grinned./ Anak-anak tertawa, ketika Fatty tiba-tiba mendengus dengan keras.	189/S.67/T.91/S.DP/1, 2															
190.	The others made their way to the little lemonade shop, and sat down at the table in the window to watch him ./ Anak-anak lain menuju toko kecil di seberang bangku untuk membeli limun , lalu duduk dekat jendela untuk memperhatikan Fatty .	190/S.67/T.92/S.DP/1, 2															
191.	He leaned it against the seat and sat down by Fatty./ Sepedanya itu disandarkan, sedang ia sendiri duduk di samping Fatty.	191/S.67/T.92/S.DP/1, 2															
192.	Had he guessed it was somebody pretending?/ Jangan-jangan ia tahu bahwa Pak Tua itu sebenarnya seseorang yang hanya berpura-pura tua!	192/S.67/T.92/S.DP/1, 2															
193.	Just in time, Fatty remembered that the old man was deaf./ Tepat pada waktunya Fatty teringat bahwa laki-laki tua yang ditirukannya tuli.	193/S.68/T.93/S.DN/1, 2															
194.	The cyclist was Mr Goon, perspiring freely in the hot sun./ Orang yang datang naik sepeda itu Pak Goon. Keringatnya bercucuran, karena matahari bersinar terik.	194/S.69/T.94/S.DN/1, 2															

195.	...and danced round the policemen's feet./ ..., lalu mengelilingi kaki polisi desa itu sambil meloncat-loncat.	195/S.69/T.94/S.DN/1, 2															
196.	Both the men had gone./ Fatty sudah tidak ada lagi di situ, begitu pula laki-laki yang satu lagi .	196/S.70/T.95/S.DN/1, 2,3															
197.	'That there dog! ' he said, dusting his trousers down violently./ ' Anjing sialan! ' tukasnya sambil mengibas-ngibaskan celananya yang kena debu	197/S.70/T.95/S.DN/2, 3															
198.	See? Where's that boy that's always with you?/ Mengerti? Mana anak gendut yang biasanya selalu bersama-sama kalian?	198/S.70/T.96/S.DN/1, 2,3															
199.	He was about to ride off, .../ Pak Goon sudah hendak pergi.	199/S.70/T.96/S.DP/1, 2															
200.	'And did you see that old fellow sitting on that bech?'/ 'Lalu, kalian melihat laki-laki tua yang duduk di bangku itu tadi?'	200/S.71/T.96/S.DN/1, 2															
201.	'Yes, we did, ' said Larry./ 'Ya, kami melihatnya, ' jawab Larry.	201/S.71/T.97/S.DV/1, 2															
202.	'Well-he may have spoken to him. / Yah-mungkin saja ia bicara dengan Pak Tua .	202/S.71/T.97/S.DP/1, 2															
203.	I don't know,' said Larry, wondering why the policeman was asking all these questions./ Aku tidak tahu pasti,' kata Larry. Dalam hati ia merasa heran, apa sebabnya Pak Goon mengajukan segala pertanyaan itu.	203/S.71/T.97/S.DP/1, 2															

204.	'I'm going to call on that old fellow , see, and I want you to back me up when I tell him I want to know about the other fellow.'/'Aku hendak mendatangi Pak Tua itu , dan aku memerlukan kalian untuk mendukung diriku apabila aku mengatakan bahwa aku ingin tahu tentang laki-laki yang duduk di sebelahnya tadi.'	204/S.71/T.97/S.DN/1, 2															
205.	'I'm going to call on that old fellow, see, and I want you to back me up when I tell him I want to know about the other fellow .'/'Aku hendak mendatangi Pak Tua itu, dan aku memerlukan kalian untuk mendukung diriku apabila aku mengatakan bahwa aku ingin tahu tentang laki-laki yang duduk di sebelahnya tadi .'	205/S.71/T.97/S.DN/1, 2															
	Chapter 8 The first clue- and a plan																
206.	He knocked again./ Pak Goon mengetuk sekali lagi.	206/S.72/T.98/S.DP/1, 2															
207.	No answer . Then Mr Goon pushed hard at the door and it opened into a room that was plainly hal sitting-room and half bedroom./ Dari dalam pondok tetap tak terdengar orang menjawab . Akhirnya Pak Goon membuka pintu dan langsung masuk.	207/S.72/T.99/S.OU/2, 3															
208.	'Wassat?' he said./ 'Apa?' kata Pak Tua .	208/S.73/T.99/S.DP/1, 2															

209.	I saw you!'/ Aku melihatmu di situ! '	209/S.73/T.99/S.OU/1,2															
210.	And I want to know what that fellow said to you when he came and sat beside you on the bench.'/ Dan aku ingin tahu, apa kata orang tadi ketika ia duduk di sampingmu. Ayo katakan, kalau tidak mau mengalami hal yang lebih parah lagi! '	210/S.73/T.100/C.IS/4															
211.	The old fellow looked more and more puzzled./ Sedang Pak Tua semakin bertambah bingung kelihatannya.	211/S.73/T.100/S.DN/1,2															
212.	You saw him, didn't you?'/ Kalian kan juga melihat dia tadi? '	212/S.74/T.100/S.DV/1,2															
213.	He was just something down his hair when the others poured in./ Ia sedang merapikan rambutnya, ketika teman-temannya masuk berbondong-bondong.	213/S.75/T.101/S.DP/1,2															
214.	I almost forgot I was deaf and shouldn't hear them! '/ Nyaris saja aku lupa bahwa aku tuli,jadi tidak bisa mendengar kata-katanya! '	214/S.75/T.101/S.DP/1,2															
215.	The others listened breathlessly./ Fatty menceritakannya, sementara teman-temannya mendengarkan sambil menahan napas.	215/S.75/T.101/S.DP/1,2															
216.	'And then up comes Mr Goon, spots this fellow , and makes an awful to-do about adjusting his bikechain, in order to have a good squint at the chap,' said Larry./ 'Tapi kemudian Pak Goon datang dan	216/S.75/T.101/S.DN/1,2															

	melihat laki-laki itu . Ia pura-pura sibuk membetulkan rantai sepedanya, supaya bisa memperhatikan orang itu,’ sambung Larry. ‘																
217.	‘I think it ia a clue-a clue to something that’s going on- maybe even soemthing to do with the mystery ./ ‘Kurasa itu memang petunjuk! Petunjuk bahwa memang ada sesuatu yang sedang terjadi- dan bahkan mungkin ada hubungannya dengan misteri kita .	217/S.76/T.102/S.DN/ 1,2															
218.	You know what the Inspector said- that it is thought that Peterswood may be the meeting place of the thief-gang-the place where messages are passed on, perhaps, from one member to another.’/ Kalian tahu kan apa kata Pak Inspektur! Ia mengatakan, ada perkiraan bahwa Peterswood mungkin merupakan tempat pertemuan gerombolan pencuri, tempat menyampaikan pesan rahasia dari anggota ke anggota lainnya.’	218/S.76/T.102/S.OU/ 2,3															
219.	‘So he is. Well then, maybe they slip him messages ,’ said Fatty./ ‘O ya, betul juga! Nah, kalau begitu mereka menyampaikan pesan tertulis padanya untuk diteruskan,’ kata Fatty.	219/S.76/T.103/S.OU/ 2,3															
220.	‘So he is. Well then, maybe they slip him messages,’ said Fatty./ ‘O ya, betul juga! Nah, kalau begitu mereka menyampaikan pesan tertulis padanya untuk diteruskan ,’ kata Fatty.	220/S.76/T.103/S.OU/ 2,3															

221.	'..., they don't communicate with each other directly, which would be dangerous, but send messages by that old fellow /'..., mereka tidak langsung berhubungan karena itu berbahaya. Tidak, mereka meneruskan pesan lewat Pak Tua itu .	221/S.77/T.103/S.DN/ 1,2															
222.	And, Find-Outers, if I go and sit on that bench .../ Sekarang jika aku menyamar menjadi dia , lalu duduk terus di bangku itu,	222/S.77/T.104/S.DV/ 2,3															
223.	'And you'll learn who they are, and we can tell the Inspector, and he'll have them arrested!' cried Bets, in great excitement./ Lalu kau akan mengetahui siapa saja anggota gerombolan itu, lalu kita melaporkannya pada Pak Inspektur, dan dia akan mengerahkan anak buahnya untuk menangkap mereka semua!' seru Bets bersemangat.	223/S.77/T.104/S.OU/ 2,3															
224.	' The thing is- the old man always sits there in the afternoon, .../' Tapi sulitnya , Pak Tua itu selalu duduk sore-sore di situ. ...	224/S.77/T.104/S.DN/ 1,2,3															
225.	'..., But how can I sit there, if he's there?'/ 'Tapi bagaimana aku bisa duduk di situ, apabila Pak Tua sudah ada di situ?'	225/S.77/T.104/S.DP/ 1,2															
226.	He never guessed it was you ./ Dia kan tidak tahu bahwa yang duduk itu sebenarnya kau, Fatty .	226/S.77/T.104/S.OU/ 2															
227.	'The thing is- can we possibly stop the old fellow from going there in the afternoons/'Sekarang- bagaimana cara	227/S.78/T.105/S.OU/ 2															

	kita menghalangi Pak Tua, supaya jangan datang ke sana sore hari?																
228.	'That must have been one of them ./ 'Dia pasti salah satu anggota gerombolan pula.	228/S.78/T.105/S.DP/1,2															
229.	Maybe the man I want ! And go scooting round the corner.'/ Mungkin itu orang yang kucari . Lalu ia pergi mengejar ke balik tikungan.'	229/S.79/T.107/S.DV/2															
230.	' The thing is - Mr Goon probably hasn't noticed the hooter on the man's bike.'/ ' Yang menjadi persoalan sekarang , jangan-jangan Pak Goon sama sekali tidak memperhatikan tuter yang ada di sepeda orang itu.'	230/S.80/T.107/S.DN/1,2															
231.	'well, tell him then,' said Larry./ 'Kalau begitu kita katakan saja padanya,' kata Larry.	231/S.80/T.107/S.SS/2															
232.	'I will,' said Fatty. 'See you later!'/ 'Aku yang akan mengatakannya padanya ,' kata Fatty. 'Sampai nanti!'	232/S.80/T.107/S.OU/2															
233.	And look here, how is it you know all about this here hooter, when you wasn't with the others ?/ 'Tapi apa yang kauketahui tentang orang itu, apabila saat itu kau tidak ada bersama- teman-temanmu ?	233/S.81/T.108/S.DP/1,2															
234.	In fact, he heard it a few minutes later, just outside his window , as he was finishing his nap. He shot upright at once, and raced to the door./ Bahkan beberapa	234/S.81/T.109/S.DP/1,2															

	menit kemudian ia sudah mendengarnya. Tuter itu terdengar dekat sekali di depan jendela rumah Pak Goon . Pak Goon terjaga dari tidurnya, lalu bergegas lari ke pintu.																
235.	But there was no cyclist to be seen./ Tapi di jalan sama sekali tidak kelihatan orang bersepeda.	235/S.81/T.109/S.OU/ 2															
236.	Drat it! Where was it ? / Brengsek! Dari manakah datangnya bunyi itu ?	236/S.82/T.109/S.OU/ 1,2															
237.	But he hadn't a bicycle./ Tapi anak itu berjalan kaki.	237/S.82/T.109/S.DP/ 1,2															
238.	But he hadn't a bicycle ./ Tapi anak itu berjalan kaki .	238/S.82/T.109/S.DN/ 3															
239.	He had a hooter, though, under his coat, and his name was Fatty!/ Padahal anak itulah yang tadi membunyikan tuter, yang kini disembunyikan di balik jas. Dan anak itu bernama-Fatty!	239/S.82/T.109/S.DP/ 1,2,3															
240.	He had a hooter , though, under his coat, and his name was Fatty!/ Padahal anak itulah yang tadi membunyikan tuter , yang kini disembunyikan di balik jas. Dan anak itu bernama-Fatty!	240/S.82/T.109/S.DN/ 1,2,3															
241.	He had a hooter, though, under his coat, and his name was Fatty!/ Padahal anak itulah yang tadi membunyikan tuter, yang kini disembunyikan di balik jas. Dan anak itu bernama-Fatty!	241/S.82/T.109/S.OU/ 1,2															

	Chapter 9 Fatty delivers his message																
242.	The next day afternoon Fatty did not dress up as the old man, but instead, put on his balloon woman's petticoats and shawl again./ Keesokan siangnya Fatty tidak menyamar kembali menjadi Pak Tua. Ia mengenakan pakaian gaun lebar, dan ia menjelma menjadi wanita tua penjual balon.	242/S.83/T.110/S.DV/ 2															
243.	Bets thought she could watch him for days on end, making himself up as different people./ Bets merasa mau saja menonton Fatty berdandan sehari-hari, memperhatikan bagaimana anak itu menjelma menjadi bermacam-macam orang.	243/S.83/T.110/S.DP/ 1,2															
244.	There was no doubt at all that Fatty had a perfect gift for dressing up and acting./ Sudah jelas , Fatty sangat berbakat untuk main sandiwara dan menirukan orang lain.	244/S.83/T.110/S.OU/ 2,3															
245.	There was no doubt at all that Fatty had a perfect gift for dressing up and acting ./ Sudah jelas, Fatty sangat berbakat untuk main sandiwara dan menirukan orang lain	245/S.83/T.110/S.DV/ 2,3															
246.	If he isn't, I'll take the chance of telling the old man not to appear for a few afternoons as the police are watching ./ Jika tidak ada, akan kucoba untuk mengatakan pada Pak Tua agar jangan	246/S.83/T.111/S.DV/ 1,2															

	muncul beberapa hari ini, karena polisi sedang mengawasi dirinya.																
247.	He won't think you're one. ’/ Ia takkan menyangka bahwa kau anggota gerombolan. ’	247/S.84/T.111/S.DP/1,2															
248.	‘Quite right,’ said Fatty./ “Betul juga katamu, ’ kata Fatty.	248/S.84/T.112/S.OU/2															
249.	‘Don’t be so unkind to me,’ she wept, and the others roared with laughter./ ‘Jangan galak-galak kepadaku,’ katanya terisak-isak, sementara anak-anak yang lain tertawa terpingkal-pingkal melihat adegan itu.	249/S.85/T.112/S.DP/1,2															
250.	‘Don’t be so unkind to me,’ she wept, and the others roared with laughter./ ‘Jangan galak-galak kepadaku,’ katanya terisak-isak, sementara anak-anak yang lain tertawa terpingkal-pingkal melihat adegan itu.	250/S.85/T.112/S.OU/2															
251.	‘Er- not far away,’ said Larry truthfully./ ‘Anu- ia ada di dekat-dekat sini,’ kata Larry.	251/S.86/T.114/S.SS/2,3															
252.	‘Oh no. I suppose you are all waiting for him.,’ said Mrs Trotteville./ ‘Tidak perlu!Kalian tentunya sedang menunggu dia di sini, ’ kata ibu Fatty.	252/S.86/T.114/S.OU/2															
253.	The balloon woman sat down on the bench / Fatty yang sudah menyamar menjadi wanita tua penjual balon, duduk di bangku	253/S.87/T.115/S.DN/1,2,3															

254.	A mother stopped to buy one for her baby, and the four watching children giggled as they saw Fatty bend over the baby in the pram and tickle its cheek./ Seorang wanita datang menghampiri, lalu membeli sebuah balon untuk bayinya. Pip serta ketiga anak lainnya yang sedang minum limun di toko kecil , tertawa cekikikan ketika melihat Fatty membungkuk di depan kereta yang didorong wanita itu, lalu menggelitik bayi yang barbaring di dalamnya.	254/S.87/T.115/S.DN/ 1,2,3															
255.	A man was sitting at a table nearby, lost in a big newspaper ./ Orang itu juga sedang duduk menghadapi sebuah meja. Kelihatannya asyik membaca surat kabar .	255/S.87/T.116/S.OU/ 2,3															
256.	The others looked-and there was old Clear-Orf , / Ternyata laki-laki itu Pak Goon ,	256/S.88/T.116/S.DN/ 2															
257.	'Having a day off?'/ ' Anda sedang bebas tugas?'	257/S.88/T.116/S.SS/2															
258.	'Having a day off ?'/ ' Anda sedang bebas tugas ?'	258/S.88/T.116/S.DN/ 2,3															
259.	'Where's that boy ? ' asked Mr Goo, as Bets got up./ 'Mana kawan lain yang gendut ?	259/S.88/T.117/S.DN/ 1,2,3															
260.	'Boy? What boy ? ' said Larry at once, pretending to be puzzled/ Kawan gendut yang mana ? ' tanya Larry, berpura –pura	260/S.89/T.117/S.DN/ 2,3															

	heran.																
261.	'That boy Frederick./ 'Anak yang bernama Frederick.	261/S.89/T.117/S.OU/2															
262.	She crossed the road to where the old balloon woman sat./ Ia menyebrang jalan, menuju bangku tempat wanita tua penjual balon duduk.	262/S.89/T.118/S.OU/2															
263.	' May I have a blue balloon, please?' she said./ ' Aku ingin membeli balon yang biru,' kata Bets.	263/S.89/T.118/S.OU/1,2															
264.	... and then give your message.'/ Setelah itu barulah kausampaikan pesanmu pada Pak Tua!	264/S.89/T.118/S.OU/2															
265.	'Have this balloon, little Miss!' said the balloon woman , winking at Bets to show that her message had been heard./ 'Ambil yang ini saja, Nona cilik!' kata wanita penjual balon alias Fatty . Ia mengedipkan mata, sebagai tanda bahwa ia sudah mendengar pesan itu.	265/S.89/T.118/S.DN/1,2															
266.	'Have this balloon, little Miss!' said the balloon woman , winking at Bets to show that her message had been heard./ 'Ambil yang ini saja, Nona cilik!' kata wanita penjual balon alias Fatty . Ia mengedipkan mata, sebagai tanda bahwa ia sudah mendengar pesan itu.	266/S.89/T.118/S.DN/1,2,3															

267.	Last you for weeks!'/ Bisa dipakai main dua minggu!'	267/S.90/T.118/S.OU/ 2,3															
268.	They began to eat their ices slowly, wondering if the policeman meant to stay in the shop all the afternoon./ Mereka lantas makan es krim lambat-lambat. Dalam hati mereka bertanya-tanya apakah Pak Goon berniat hendak tetap berada dalam toko sepanjang siang.	268/S.90/T.119/S.DN/ 1,2															
269.	'Mr Goon's telephoning,' he said./ 'Pak Goon sedang menelepon,' katanya.	269/S.90/T.120/S.OU/ 1,2															
270.	As soon as he was safely round the corner the old fellow opened the slip of paper and looked at it./ Begitu melewati tikungan, Pak Tua mengambil surat dari kantongnya lalu membacanya.	270/S.91/T.120/S.DN/ 1,2															
271.	As soon as he was safely round the corner the old fellow opened the slip of paper and looked at it./ Begitu melewati tikungan, Pak Tua mengambil surat dari kantongnya lalu membacanya .	271/S.91/T.120/S.DV/ 2															
272.	Larry went back to the bench and stood beside the old balloon woman , pretending to choose a balloon./ Larry kembali ke tempat Fatty. Ia berdiri di depan wanita penjual balon gadungan itu , pura-pura memilih sebuah balon.	272/S.91/T.120/S.DN/ 1,2,3															
273.	Taking the balloon with him, he went back to the door of the shop./ Sambil membawa balon, Larry kemudian mendekati pintu toko.	273/S.92/T.121/S.DP/ 1,2															

274.	Good! The others got up and went out./ Bagus! Anak-anak yang lain berdiri, lalu pergi ke luar.	274/S.92/T.121/S.DP/ 1,2														
	Chapter 10 Everybody does something															
275.	'We may be able to learn a lot- right under Mr Goon's nose , too, .../'Ada kemungkinan akan banyak yang kita ketahui nanti- dan langsung di depan Pak Goon , ...	275/S.94/T.122/S.OU/ 2,3														
276.	'...- that he receives messages to pass on- .../'...- yaitu bahwa Pak Tua bertugas meneruskan pesan-pesan di antara para anggota gerombolan.	276/S.95/T.125/S.DP/ 1,2														
277.	'...- that he receives messages to pass on- .../'...- yaitu bahwa Pak Tua bertugas meneruskan pesan-pesan di antara para anggota gerombolan .	277/S.95/T.125/S.OU/ 2														
278.	We have also seen one of the members of the gang- the fellow with a hooter on his bicycle- but that's about all we do know.'/ Kita juga sudah melihat seorang anggota mereka, yaitu laki-laki bersepeda bertuter . Tapi cuma itu yang kita ketahui.'	278/S.95/T.125/S.DN/ 1,2														
279.	We know that the old man who will be sitting on the bench this afternoon, and tomorrow and probably the next day too, will be me- and not that old fellow .'/ Kita tahu, sore ini Pak Tua yang akan duduk di bangku itu, begitu pula besok	279/S.96/T.125/S.DN/ 1,2														

	dan mungkin lusa, sebetulnya aku! Dan bukan Pak Tua itu!																
280.	'Yes, that's one up to us,' said Pip./ 'Ya, itu juga kemenangan untuk kita,' kata Pip.	280/S.96/T.125/S.DP/ 1,2															
281.	'You could go to the shop that sells hooters and talk to the shopkeeper, .../ 'Kalian bisa saja pergi ke toko sepeda yang menjual tuter,' kata Fatty.	281/S.97/T.126/S.DN/ 1,2															
282.	'And I'll watch the seat from the sweetshop./ 'Sedang aku mengamati Fatty dari dalam toko.	282/S.97/T.127/S.DN/ 1,2,3															
283.	He would smell me all across the road, and come bounding out, barking./ Dari situ ia bisa mencium bauku di seberang jalan, lalu ia pasti akan lari ke luar sambil menggonggong-gonggong.	283/S.97/T.127/S.OU/ 2															
284.	The next afternoon Larry went to the sweetshop opposite the bench , and ordered a lemonade/ Sorenya Larry masuk ke toko yang letaknya berseberangan dengan bangku yang akan ditempati Fatty dalam penyamarannya sebagai Pak Tua . Larry memesan limun. .	284/S.98/T.127/S.DN/ 1,2															
285.	Mr Goon was there again, reading his newspaper./ Pak Goon sudah ada di situ. Ia sedang membaca surat kabar.	285/S.98/T.127/S.DV/ 1,2															
286.	He was once more in plainclothes and he scowled at Larry when he came in./ Polisi desa itu tidak memakai pakaian seragam.	286/S.98/T.128/S.DP/ 1,2															

	Ketika melihat Larry masuk, tampannya langsung cemberut.																
287.	Here was he, forced to spend his afternoons in a hot, smelly, little shop, watching a bench out there in the sun- and he couldn't even have peace! / Setiap siang ia terpaksa mendekam dalam toko sempit yang berhawa pengap, karena harus mengawasi bangku di seberang jalan. Dan saat itu, masih ada saja gangguan yang datang!	287/S.98/T.128/S.OU/ 1,2,3															
288.	Larry watched him. / Larry juga memperhatikan Pak Tua itu.	288/S.98/T.129/S.DP/ 1,2															
289.	Larry watched him. He knew it was Fatty, of course, but mr Goon didn't. / Larry juga memperhatikan Pak Tua itu. Ia tentu saja tahu, yan datang itu sebenarnya Fatty. Tapi Pak Goon tidak mengetahuinya.	289/S.98/T.129/S.DV/ 2															
290.	Fatty took out a pipe and began slowly to fill it./ Fatty mengambil pipa, lalu mengisinya lambat-lambat dengan tembakau.	290/S.99/T.129/S.OU/ 2															
291.	Then he coughed. It was a horrible, hollow cough, and bent him double ./ Tiba-tiba ia terbatuk. Bunyinya persis seperti batuk orang tua.	291/S.99/T.129/S.DP/ 1,2															
292.	Then he coughed. It was a horrible, hollow cough, and bent him double ./ Tiba-tiba ia terbatuk. Bunyinya persis seperti batuk orang tua.	292/S.99/T.129/S.DN/ 3															

293.	But just then the two men came along, stopped by the bench and sat down./ Tapi saat itu datang dua orang laki-laki. Mereka berhenti di dekat bangku, lalu duduk di situ.	293/S.99/T.130/S.SS/1,2,3															
294.	At once Mr Goon began to watch the men which much concentration./ Pak Goon langsung tenang kembali. Diperhatikannya kedua laki-laki yang baru datang itu dengan penuh minat	294/S.99/T.130/S.DN/1,2															
295.	So did Larry./ Larry ikut mengawasi mereka.	295/S.99/T.130/S.DV/1,2															
296.	The man had papers./ Kedua laki-laki itu membawa beberapa lembar koran.	296/S.99/T.130/S.DN/1,2															
297.	The old fellow at the end of the bench still leaned over his stick, his head nodding occasionally./ Pak Tua yang duduk di situ pula masih tetap bertopang pada tongkatnya. Sekali-sekali kepalanya terangguk-angguk.	297/S.99/T.130/S.DN/1,2															
298.	Then he sat upright, gave a loud sniff and wiped the back of his hand across his nose. / Kemudian ia meluruskan duduknya, lalu menyedot hidung dengan keras. Ia menyapu ingus dengan punggung tangan.	298/S.99/T.130/S.DN/2,3															
299.	Mr Goon leaned back and wrote down a few notes./ Pak Goon membuat sejumlah catatan dalam buku catatannya.	299/S.100/T.131/S.OU/2															

300.	Larry wondered if he thought they were the members of the gang./ Larry ingin mengetahui, apakah polisi desa itu beranggapan bahwa kedua laki-laki tadi mungkin anggota gerombolan.	300/S.100/T.131/S.DP /1,2															
301.	He was certain they weren't ./ Ia sendiri merasa pasti, mereka bukan termasuk kawanan pencuri .	301/S.100/T.131/S.OU /2															
302.	' Anything else , sir ?' she asked./ ' Mau pesan apa lagi? ' tanya wanita itu.	302/S.100/T.131/S.OU /2,3															
303.	This was awkward. Larry was supposed to watch the bench and Fatty until the others came back./ Nah! Bagaimana sekarang? Padahal Larry bertugas mengawasi Fatty di seberang jalan, sampai anak-anak yang lain datang.	303/S.100/T.131/S.DV /1,2															
304.	But just at that moment the others did come back!./ Tapi untung baginya, saat itu Pip, Daisy, dan Bets datang.	304/S.100/T.131/S.DP /1,2															
305.	They clattered in, chattering./ Ketiga anak itu masuk ke dalam toko sambil ribut mengobrol.	305/S.100/T.131/S.DP /1,2															
306.	So the girls went off .../ Oleh karena itu Daisy dan Bets lantas keluar lagi, ...	306/S.101/T.132/S.DN /1,2															
307.	'Larry! We had a most interesting time at the shop where the hooters are sold,' said Bets. 'Listen!'/ 'Larry, tadi pengalaman kami menarik, ketika datang di toko tempat menjual tuter,' kata Bets. 'Dengarlah!'	307/S.101/T.132/S.DV /1,2															

308.	She told Larry all about it. / Bets lantas bercerita bagaimana ia bersama Pip dan Daisy masuk ke toko yang menjual sepeda serta segala perlengkapannya.!	308/S.101/T.133/S.DP /1,2															
309.	She told Larry all about it ./ Bets lantas bercerita bagaimana ia bersama Pip dan Daisy masuk ke toko yang menjual sepeda serta segala perlengkapannya.!	309/S.101/T.133/S.DP /1,2,3															
310.	'Afternoon,' he said, when they all trooped in, 'And what may I do for you? '/'Selamat siang,' sapanya, ketika mereka bertiga masuk. ' Ingin membeli apa?	310/S.101/T.133/S.OU /2,3															
311.	'We want a hooter, please,' said Bets./ 'Kami ingin membeli tuter untuk sepedaku.	311/S.101/T.133/S.OU /2															
312.	'Well, you're lucky,' said the boy , going over to a shelf and getting down a rubber hooter./ 'Wah, kau mujur kalau begitu,' kata anak laki-laki penjaga toko. Ia pergi ke sebuah rak dan mengambil tuter yang dipajang di situ.	312/S.102/T.133/S.DN /1,2															
313.	He joined the girls , .../ Ia menggabungkan diri dengan Bets dan Daisy , ...	313/S.102/T.133/S.DN /1,2															
314.	'At the end of the day I remembered every blessed thing I've sold!'/ 'Pada saat tutup toko , aku selalu ingat barang-barang apa saja yang hari ini kujual!'	314/S.102/T.134/S.OU /2,3															
315.	'Oh yes, I do ,' said the boy proudly./ 'Siapa bilang? Tentu saja ingat ,' kata anak yang menjaga toko dengan bangga.	315/S.103/T.134/S.DV /2															

316.	'Oh yes, I do,' said the boy proudly./ 'Siapa bilang? Tentu saja ingat,' kata anak yang menjaga toko dengan bangga.	316/S.103/T.134/S.DN /1,2														
317.	'Course I do,' said the boy proudly./ 'Tentu saja aku ingat,' kata penjaga toko .	317/S.103/T.134/S.DN /1,2														
318.	'One was the fellow that lives down the road at Kosy Kot./ 'Satu seorang laki-laki yang tinggalnya di jalan ini juga, di rumah yang bernama Cosy-Cot.	318/S.103/T.135/S.DN /1,2														
319.	The second one was a fellow with rather odd eyes-.../ Lalu yang satu lagi, seorang laki-laki yang matanya agak aneh.	319/S.103/T.135/S.DN /1,2														
320.	But I'd know him again all right./ Tapi kalau ketemu lagi , pasti aku bisa mengenalinya kembali.	320/S.103/T.135/S.OU /2,3														
321.	And the third one was a boy who seemed in a bit of a hurry.'/ Sedang pembeli ketiga seorang anak laki-laki bertubuh gendut , yang kelihatannya sedang buru-buru.'	321/S.103/T.135/S.DP /1,2,3														
322.	' What a memory you've got! ' she said./ ' Ingatanmu ternyata hebat sekali ,' katanya.	322/S.103/T.135/S.DN /1,2,3														
323.	Got your hooter , Bets? Well, come on then!'/ Kau sudah membayar tutermu , Bets? Kalau sudah, yuk- kita pergi!'	323/S.103/T.135/C.DS /2,4														
324.	The man at Kosy Kot- and a man with odd eyes./ Jadi pembelinya seorang laki-laki yang tinggal di rumah bernama Cosy-Cot , lalu seorang laki-	324/S.103/T.135/S.DN /2														

	laki yang matanya aneh.																
	Chapter 11 Looking for more clues																
325.	But he couldn't explain all that to this irritating boy ./ Tapi hal itu tidak dapat dijelaskannya pada anak laki-laki menjengkelkan yang enak-enak makan es krim itu!	325/S.105/T.137/S.DN /1,2,3															
326.	'Going to have an ice?' he said./ ' Kau hendak memesan es krim?' tanyanya.	326/S.105/T.137/S.DV /1,2,3															
327.	He went out and, to Mr Goon's annoyance, .../ Setelah itu Pip keluar. Pak Goon sangat ...	327/S.105/T.137/S.DP /1,2															
328.	Bets was afraid of the policeman , .../ Bets takut pada polisi desa itu , ...	328/S.105/T.137/S.DN /1,2															
329.	Then he got up and hobbled round a bit, as if he had got stiff with sitting./ Pak Tua gadungan itu berdiri lalu berjalan mondar-mandir sebentar, seolah-olah kakinya terasa kaku karena terlalu lama duduk.	329/S.105/T.137/S.DP /1,2															
330.	' the boy didn't know where he lived./ ' Anak laki-laki yang menjaga toko tidak tahu di mana orang itu tinggal.	330/S.106/T.139/S.DN /1,2															
331.	Meet at Pip's tomorrow morning, ten o'clock sharp./ Kita besok berkumpul di rumah Pip, tepat pukul sepuluh pagi.'	331/S.107/T.141/S.SS/ 2															

332.	They met a postman and he told them where it was./ Di tengah jalan mereka berjumpa dengan Pak Pos, yang mengatakan di mana letak rumah itu.	332/S.108/T.141/S.OU /2															
333.	They met a postman and he told them where it was./ Di tengah jalan mereka berjumpa dengan Pak Pos, yang mengatakan di mana letak rumah itu .	333/S.108/T.141/S.DP /1,2															
334.	I could chuck it into the garden, .../ Kulemparkan bolaku ke dalam kebun, ...	334/S.108/T.141/S.DP /1,2															
335.	' Please , our ball has gone into your garden,' said Pip./ ' Maaf , tapi tadi bola kami secara tidak sengaja terlempar ke kebun sini,' kata Pip.	335/S.108/T.142/S.OU /3															
336.	He stared at them ./ Ia memandang anak-anak yang muncul dari depan .	336/S.109/T.142/S.DP /1,2															
337.	'Usefull sheds those, aren't they?' he said, 'Jolly good for bikes ./ 'Gudang ini praktis sekali,' katanya. 'Cocok untuk dijadikan tempat penyimpanan sepeda .	337/S.109/T.143/S.DN /2															
338.	They went out into the road and crossed over to talk./ Anak-anak keluar dari pekarangan rumah itu, lalu menyeberang jalan untuk berunding.	338/S.110/T.143/S.DP /1,2															
339.	A hooter! Perhaps it belonged to the man with odd eyes! Perhaps it would be his bicycle coming round the corner!./ Bunyi tuter itu mungkin berasal dari sepeda yang dinaiki laki-laki bermata aneh!	339/S.110/T.144/S.DP /1,2															

340.	But, round the corner, ridden at a tremendous pace, came a child on a tricycle./ Tapi sekecap kemudian muncul seorang anak laki-laki ,mengendarai sepeda roda tiga yang dikayuh dengan kencang.	340/S.110/T.144/S.DN /1,2															
341.	'You little idiot!/' Anak bodoh!' tukasnya.	341/S.110/T.144/S.DP /3															
342.	And he pressed the rubber hooter on his tricycle and it parp-parped loudly./ Anak kecil itu menekan bola karet yang terpasang di bagian belakang tuter sepeda roda tiganya. Sekali lagi terdengar bunyi yang nyaring.	342/S.110/T.144/S.DP /1,2															
343.	They all went back to Pip's ./ Mereka kembali ke rumah Pip dan Bets .	343/S.111/T.145/S.DN /1,2															
344.	It was very dissapointing about the tricycle./ Kejadian dengan sepeda roda tiga tadi benar-benar mengecewakan mereka .	344/S.111/T.145/S.OU /2															
345.	'It's been in the refrigerator long enough! '/'Selama ini tenang melulu keadaannya! '	345/S.112/T.146/S.OU /2,3															
346.	The others swam about lazily just out of the depth./ Sedang anak-anak yang lain berenang-renang dengan santai di tempat yang agak dalam.	356/S.112/T.146/S.DP /1,2															
347.	The others swam about lazily just out of the depth./ Sedang anak-anak yang lain berenang-renang dengan santai di tempat yang agak dalam.	347/S.112/T.146/S.OU /3															

348.	She didn't see a punt coming smoothly through the water, and before she could save herself, she felt something brush past her shoulder, and screamed./ Ia tidak melihat ada perahu meluncur ke arahnya. Sebelum ia sempat mengelak, tahu-tahu bahunya terbentur haluan perahu . Bets berteriak kesakitan .	348/S.112/T.147/S.DP /2,3															
	Chapter 12 Something happens at last!																
349.	He had provided himself with plenty of newspaper to read,.../ Fatty berbekal setumpuk surat kabar untuk dibaca-baca.	349/S.114/T.149/S.DP /1,2															
350.	He looked extremely hot, and was beginning to long for some bad weather-.../ Pak Goon kelihatan sangat kepanasan. Ia sudah mulai merindukan cuaca buruk. ...	350/S.114/T.150/S.DP /1,2															
351.	...and he seemed to be watching the old man ./ Orang itu kelihatannya sedang memperhatikan Fatty, yang saat itu sedang menyamar sebagai Pak Tua .	351/S.115/T.150/S.DN /1,2															
352.	The man looked up and down the street./ Sedang orang yang diperhatikan memandang ke kiri dan ke kanan	352/S.115/T.151/S.DN /1,2															
353.	A dog ambled round a corner, lay down, and fell asleep./ Seekor anjing berlari lambat-lambat, muncul dari balik tikungan jalan, lalu merebahkan diri di trotoar dan langsung tertidur.	353/S.115/T.151/S.OU /2															

354.	The man sauntered across the road and .../ Laki-laki yang diperhatikan akhirnya berjalan.	354/S.115/T.151/S.DN /1,2															
355.	'Awful cough you've got!' said the man ./ Kau batuk rupanya!' kata laki-laki yang baru datang .	355/S.116/T.152/S.DN /1,2															
356.	Fatty took no notice, remembering that he was deaf./ Fattydiam saja, karena ingat bahwa Pak Tua tuli, ...	356/S.116/T.152/S. DP/2															
357.	Fatty turned, put his hand behind his ear and croaked out a familiar word, ' Wassat? '/ Fatty berpaling. Didekatkannya tangan ke belakang telinganya, sambil mengucapkan kata yang selalu diucapkan olehnya selaku Pak Tua. ' Apa? '	357/S.116/T.152/S.OU /2,3															
358.	The stranger laughed. He took out his cigarette case and offered the old man a cigarette./ Laki-laki tak dikenal itu tertawa. Diambilnya tempat rokok dari kantongnya, lalu ditawarkannya sebatang pada Pak Tua.	358/S.116/T.152/S.DN /1,2															
359.	What would it be? / Pesan apakah itu?	359/S.116/T.153/S.DP /1,2															
360.	What would it be? He did not dare to look closely at the man ./ Pesan apakah itu? Ia tidak berani menatap muka laki-laki yang duduk di sebelahnya .	360/S.116/T.153/S.DN /1,2															
361.	Larry was. And so was Mr Goon!/ Larry memang sedang waspada . Tapi begitu pula halnya dengan Pak Goon!	361/S.116/T.153/S.OU /2															

362.	The man got up to go. He dissapeared quite quickly round a corner./ Laki-laki tak dikenal itu berdiri lagi, lari melangkah dengan cepat ke balik tikungan jalan.	362/S.117/T.153/S.DN /1,2															
363.	And then he saw something most aggravating! / Tapi saat itu Fatty melihat sesuatu yang benar-benar mengejutkan dirinya.	363/S.117/T.153/S.DP /1,2															
364.	So he popped into the nearest gate and hid himself under a bush./ Karenanya Fatty lekas-lekas menyelinap masuk ke pekarangan terdekat dan bersembunyi di balik semak di situ.	364/S.117/T.154/S.DP /1,2															
365.	He clutched him tightly./ Pak Goon mencengkeram laki-laki malang itu .	365/S.117/T.154/S.DP /1,2															
366.	‘Wassat?’ croaked the old man. Goon heard footsteps behind him and saw Larry./ ‘Apa?’ kata Pak Tua dengan serak. Saat itu Pak Goon mendengar langkah orang datang dari belakang. Ia menoleh. Dilihatnya Larry.	366/S.118/T.155/S.OU /2,3															
367.	He almost felt down in fright. / Pak Tua nyaris saja pingsan karena ketakutan.	367/S.118/T.155/S.DP /1,2															
368.	‘You can come to the police station with me,’ he said. ‘And I’ll search you there and get that cigarette! See!’/‘Ayo, ikut aku ke kantor polisi,’ katanya. ‘Nanti akan kugeledah badanmu di sana, sampai rokok itu ketemu!’	368/S.118/T.155/S.DV /2,3															

369.	'Let's go to Pip's ,' said Fatty./ 'Sekarang kita ke rumah Pip ,' ajak Fatty.	369/S.119/T.156/S.DN /1,2															
370.	Don't walk with me. Go in front, and when you came to a corner, whistle if you want to warn me.'/ Kau jangan berjalan seiring dengan aku. Kau duluan, lalu nanti sebelum menikung kauperhatikan dulu keadaan di depan. Kalau hendak memperingatkan aku, kau bersiul!	370/S.119/T.157/S.SS/ 2															
371.	He waited there whilst Larry went off to collect the others , and.../ Fatty sudah kepingin sekali memeriksa rokok yang diterimanya tadi , untuk memeriksa apa isinya.	371/S.120/T.157/S.DV /1,2															
372.	Fatty longed to examine the cigarette and see what was inside it. / Fatty sudah kepingin sekali memeriksa rokok yang diterimanya tadi , untuk memeriksa apa isinya.	372/S.120/T.157/S.DN /1,2															
373.	He took the cigarette from his pocket. It was rather a stout, fat one./ Diambilnya rokok dari dalam kantong. Rokok itu lebih besar ukurannya daripada rokok yang biasa	373/S.120/T.158/S.DP /1,2															
374.	The message proved to be very puzzling and disappointing. All it said was:/ Pesan yang tertulis pada kertas itu aneh sekali dan agak mengecewakan, karena isinya hanya sebagai berikut:	374/S.121/T.158/S.DN /1,2															

375.	If we run it over the paper, the secret messages will show up.’/ Kita gosokkan pada kertas ini, dan kalau ternyata memang ada tulisan rahasia, nanti akan tampak!’	375/S.122/T.159/S.DV /2															
376.	He came tearing up to the summerhouse with it in his hand./ Pip cepat-cepat kembali ke pondok peranganin sambil membawa setrika	376/S.122/T.160/S.DP /1,2															
377.	He ran the warm iron .../ Pip menggosokkan setrika ...	377/S.122/T.160/S.DP /1,2															
378.	He ran the warm iron .../ Pip menggosokkan setrika...	378/S.122/T.160/S.DV /2															
379.	Pip ironed the paper again- and this time another message showed up very clearly indeed. / Sekali lagi Pip menggosokkan setrika di atas kertas. Tulisan rahasia sekarang tampak dengan jelas.	379/S.123/T.160/S.DN /2															
	Chapter 13 In Mr Goon’s clutches																
380.	‘What! Go down to the waxworks, and attend the gang meeting!’ said Larry/‘Apa? Kau hendak menghadiri pertemuan pencuri itu di Rumah Lilin?’	380/S.124/T.162/S.SS/ 2															
381.	‘I shall see them, hear them talk and plan-../ Di sana aku bisa melihat mereka, serta mendengarkan perundingan mereka.	381/S.124/T.162/S.OU /2															

382.	'He'll have searched him from top to toe-.../'Pasti Pak Tua itu diperiksanya dengan seksama dari kepala sampai ke ujung kaki	382/S.124/T.163/S.DP /1,2															
383.	The others walked down to the gate with him,.../ Anak-anak yang lain mengantarkan sampai ke pintu pagar	383/S.124/T.163/S.DP /1,2															
384.	He was angry and puzzled, and he shouted at the old fellow,.../ Polisi desa itu marah-marrah. Tapi sekaligus juga bingung.	384/S.125/T.163/S.DP /1,2															
385.	But larry was out ./ Larry saat itu sedang tidak ada di rumah .	385/S.126/T.164/S.OU /2															
386.	'Try at the Hilton's ,' said Larry's mother./ 'Coba Anda cari saja di rumah keluarga Hilton ,' kata ibu anak itu.	386/S.126/T.164/S.DN /1,2,3															
387.	He arrived at Pip's just as the children were escorting Fatty, still disguised at the old man, out of the front gate./ Pak Goon tiba di rumah Pip. Tepat pada saat anak-anak mengantarkan fatty yang masih menyamar sebagai Pak Tua keluar lewat gerbang depan.	387/S.126/T.164/S.DP /1,2															
388.	'I don't know how you got out-but I do know you're going in again-.../ 'Aku tidak tahu bagaimana kau bisa sampai keluar-tapi aku tahu pasti bahwa kau akan masuk lagi ke dalam sel !	388/S.127/T.166/S.OU /2															
389.	Mr Goon heard the howl and looked into the room -... / Ketika mendengar suara menjerit, Pak Goon lekas-lekas menjenguk ke dalam kamar tahanan .	389/S.127/T.166/S.DN /1,2															

390.	... and he saw the two old men! / Dilihatnya ada dua Pak Tua dalam kamar itu.	390/S.127/T.166/S.OU /2															
391.	As like as peas in a pod./ Seperti pinang di belah dua.	391/S.127/T.166/S.OU /2,3															
392.	But the policeman caught hold of him./ Tapi polisi desa itu menahannya.	392/S.128/T.167/S.DN /1,2															
393.	Fatty did not mean to tell Mr Goon what he and the others had discovered in the message-.../ Fatty tidak bermaksud menceritakan penemuannya bersama anak-anak yang lain-...	393/S.129/T.168/S.DP /1,2															
394.	'Must be a code,' he said./ Pesan ini pasti ditulis dengan bahasa sandi,' katanya.	394/S.130/T.169/S.OU /2															
395.	And I'll get my promotion and be a big noise , and then just you look out!'/ Lalu aku naik pangkat dan menjadi Tuan Besar , dan kau itu terjadi-kalian berhati-hati sajalah!'	395/S.130/T.169/S.OU /2,3															
396.	If he's here, under my nose , he can't do much warning.'/ Jika ia ada di sini, dibawah pengawasanku sendiri , ia tidak mungkin bisa memberitahu.'	396/S.130/T.169/S.OU /2,3															
397	He went home and quickly changed out of his old man clothes, and then shot up to Pip's to tell everyone what had happened./ Ia pulang ke rumah untuk menukar pakaian. Setelah itu ia cepat-cepat menuju ke rumah Pip , untuk	397/S.131/T.170/S.DN /1,2															

	menceritakan kejadian yang baru saja dialami pada teman-temannya.																
398.	The others roared./ Anak-anak tertawa terpingkal-pingkal.	398/S.131/T.171/S.DV /1,2															
399.	The others roared. / Anak-anak tertawa terpingkal-pingkal.	399/S.131/T.171/S.DV /2															
400.	Bets had been imagining him locked up in a dreary cell, with only bread and water./ Bet sudah membayangkan anak itu terkurung dalam sel dan hanya diberi air tawar serta sepotong roti kering saja.	400/S.131/T.171/S.DP /1,2															
401.	'He's keeping the old man under his eye for a few days,'said Fatty, .../ 'Ia hendak mengawasi Pak Tua selama beberapa hari di situ, ' kata Fatty, ...	401/S.131/T.171/S.OU /2															
402.	'I'm pleased he's doing that. / Aku senang bahwa Pak Goon mengambil keputusan demikian.	402/S.132/T.171/S.DP /1,2															
403.	I expect the meeting will wonder why Number Three doesn't turn up on Tuesday, whoever he is. Well, they'll have to wonder!'/ Kurasa dalam rapat hari Selasa nanti gerombolan akan heran, apa sebabnya Nomor 3 tidak muncul. Yah-biar saja mereka heran!'	403/S.132/T.171/S.DN /1,2															
404.	I expect the meeting will wonder why Number Three doesn't turn up on Tuesday, whoever he is. Well, they'll have to wonder!'/ Kurasa dalam rapat	404/S.132/T.171/S.SS/ 2															

	hari Selasa nanti gerombolan akan heran, apa sebabnya Nomor 3 tidak muncul. Yah-biar saja mereka heran!’																
405.	‘I do , really./ ‘Sungguh, kurasa itu berbahaya sekali!	405/S.132/T.171/S.DV /2,3															
406.	I think you ought to go and tell the Inspector about it , Fatty.’/ Lebih baik kita melapor pada Pak Inspektut tentang kejadian ini , Fatty!’	406/S.132/T.171/S.DP /1,2															
407.	‘ The men will surely not be fools enough .../ ‘ Para anggota gerombolan itu tentunya tidak tolol.	407/S.132/T.172/S.DN /1,2															
408.	‘Well-I shall be disguised as one of the waxworks, silly! Napoleon, I think, because he suits me most! ’/ ‘Kurasa aku akan menjadi Napoleon, karena badannya agak gemuk seperti aku!’	408/S.133/T.173/S.OU /2,3															
409.	You’ll be right in the lions’ den- .../ Kau akan berada di tengah-tengah mereka ...	409/S.133/T.173/S.OU /2															
410.	Tuesday night! Bets thrilled every time she thought of it ./ Selasa malam! Bets langsung timbul semangatnya setiap kali teringat pada hari itu .	410/S.134/T.174/S.DP /1,2															
	Chapter 14 A very Bod Idea																
411.	This made him jump, .../ Bunyinya mengejutkan polisi desa itu.	411/S.135/T.175/S.DP /1,2															

412.	This made him jump, .../ Bunyinya mengejutkan polisi desa itu .	412/S.135/T.175/S.DP /1,2															
413.	But he never did, of course./ Tapi tentu saja Pak Goon tidak melihat siapa-siapa.	413/S.135/T.175/S.DP /1,2															
414.	But he never did , of course./ Tapi tentu saja Pak Goon tidak melihat siapa-siapa .	414/S.135/T.175/S.DV /1,2															
415.	... and the others grinned./ Anak-anak yang lain nyengir.	415/S.135/T.176/S.DP /1,2															
416.	He's getting quite bright, isn't he?' said Larry./ ' Pak Goon makin lama makin cerdas saja, ya?' kata Larry,	416/S.136/T.176/S.DP /1,2															
417.	Fatty was preparing himself very earnestly for Tuesday night ./ Fatty mengadakan persiapan yang baik untuk menghadapi pertemuan Selasa malam .	417/S.136/T.176/S.DN /2															
418.	He and the others spent a long time in the waxworks, .../ Bersama kawan-kawannya , ia mengunjungi rumah lilin lagi.	418/S.136/T.177/S.DP /1,2															
419.	He meant to get into the hall somehow on Tuesday evening, and dress himself up in Napoleon's clothes./ Ia bermaksud hendak menyelundup masuk ke situ Selasa malam nanti, lalu menyamarkan dirinya menjadi Napoleon.	419/S.136/T.177/S.DV /2															
420.	He meant to get into the hall somehow on Tuesday evening, and dress himself up in Napoleon's clothes.Would they fit him?	420/S.137/T.177/S.DP /1,2,3															

	He asked Daisy what she thought./ Ia bermaksud hendak menyelundup masuk ke situ Selasa malam nanti, lalu menyamarkan dirinya menjadi Napoleon. Akan cocokkah ukuran pakaian tokoh negarawan Prancis itu apabila dipakainya nanti?																
421.	'Er-yessir, yessir,' said Goon hurriedly. I'll get the men now, sir.'/ 'O ya, Pak. Ya , Pak,' kata pak Goon cepat-cepat. 'Akan saya urus penempatan orang-orang kita di Rumah Lilin dengan segera, Pak!'	421/S.217/T.273/S.DN /1,2															
422.	The hat will be fine-just your size , .../ Topinya kurasa sesuai dengan ukuran kepalamu .	422/S.137/T.177/S.OU /2															
423.	..., and pull a few pieces out in front, like old Napoleon has got./ ..., dan kusisir jambulku menutupi kening, persis seperti Napoleon.	423/S.137/T.177/S.DV /2															
424.	..., and pull a few pieces out in front , like old Napoleon has got./ ..., dan kusisir jambulku menutupi kening , persis seperti Napoleon.	424/S.137/T.177/S.OU /2															
425.	...- I'm not really unlike Napoleon in features, am I?'/ ...- kurasa tampangku ada miripnya dengan Napoleon!'	425/S.137/T.178/S.OU /2,3															
426.	The others stared at him ./ Anak-anak menatap Fatty .	426/S.137/T.178/S.DP /1,2															
427.	'Do you want to look like Napoleon?' said Bets in surprise./ 'kau kepingin tampangmu mirip Napoleon?' tanya Bets heran.	427/S.137/T.178/S.OU /3															

428.	But, except that you're brainy. I don't see that you're very like Napoleon.'/ Tapi, kecuali bahwa kau gemuk dan cerdas, menurut pendapatku kau sama sekali tidak mirip dengan Napoleon.'	428/S.137/T.178/S.OU /3															
429.	It was a very bold idea indeed./ Idenya itu memang sangat berani .	429/S.138/T.179/S.DN /2															
430.	The red-headed boy , curious at their sudden intense interest in Napoleon, .../ Anak laki-laki berambut merah yang menjaga tempat itu heran melihat anak-anak begitu tertarik memandang Napoleon.	430/S.138/T.179/S.DN /1,2															
431.	'What's exciting you about him ?' he said./ Apa sih yang menarik dengan patung itu ?' tanyanya ingin tahu.	431/S.139/T.180/S.DP /1,2															
432.	What was he ? Some sort of soldier?'/ Siapa itu Napoleon ? Tentara, ya?'	432/S.139/T.180/S.DP /1,2															
433.	'They won't ,' said Fatty./ 'Mereka takkan bisa tahu ,' kata fatty dengan yakin.	433/S.140/T.182/S.OU /2															
434.	The others laughed./ Anak-anak tertawa semua.	434/S.141/T.182/S.DP /1,2															
435.	Hello- there's Mr Goon- and in uniform again./ He- itu pak Goon! Ia sudah memakai pakaian seragam lagi sekarang.	435/S.141/T.183/S.DN /2															

436.	He looks better in uniform than in plainclothes, I must say./ Dia lebih pantas memakai pakaian dinas daripada pakaian biasa.	436/S.141/T.183/S.DN /3															
437.	'Wonder what he's done with that grocery list!' said Daisy, with a giggle./ 'Aku ingin tahu, apa yang dilakukannya dengan kertas daftar belanjaan itu,' kata Daisy sambil tertawa geli.	437/S.142/T.183/S.SS/ 2															
438.	.. Pip noticed her ./ Pip melihat kelakuan adiknya .	438/S.142/T.184/S.DP /1,2,3															
439.	'It's quite a good idea of Bets,' said Fatty, always quick to defend the little girl ./ 'Ide Bets itu bagus sekali,' kata Fatty, yang selalu siap untuk membela Bets .	439/S.142/T.184/S.DN /1,2															
440.	'easy,' said Fatty./ 'Itu soal gampang,' jawab Fatty.	440/S.143/T.185/S.SS/ 2															
	Chapter 15 Tuesday night at last																
441.	And that's the time you have dinner with them ./ Padahal itu kan waktu makan malam bersama orangtuamu !	441/S.144/T.187/S.DP /1,2															
442.	'They're away for a couple of nights,' said Fatty. ' Bit of luck , that./ 'Kebetulan mereka pergi selama beberapa hari,' kata Fatty. ' Nasibku memang sedang mujur ! Larry,	442/S.144/T.187/S.OU /2															

443.	'All right. But I'd better not go to Pip's ,' said Fatty./ 'Beres! Tapi lebih baik jangan di rumah Pip ,' kata Fatty.	443/S.144/T.188/S.DN /1,2														
444.	At half past six Fatty left Pip's , with Larry, .../ Pukul setengah tujuh Fatty pergi dari rumah Pip , bersama Larry.	444/S.145/T.188/S.DN /1,2														
445.	Then Fatty put the pink stuff on his face .../ Setelah itu fatty memoleskan lilin merah muda ke mukanya.	445/S.145/T.189/S.DN /2														
446.	..., pleased at the idea of watching Fatty dress himself as Napoleon./ ...menonton fatty berdandan untuk menyamar menjadi Napoleon.	446/S.146/T.189/S.DV /2														
447.	The hall wasn't dark, .../ Dalam rumah lilin tidak gelap,...	447/S.146/T.190/S.DN /1,2														
448	The boys looked round them./ Fatty dan Larry memperhatikan sekeliling mereka.	448/S.146/T.190/S.DN /1,2														
449.	..., and Larry gave a little shiver ./ Bulu tengkuk Larry merinding	449/S.146/T.190/S.OU /2,3														
450.	The boys lifted him up and carried him to a cupboard. They put him inside and shut the door./ Fatty dan Larry menjunjung patung itu lalu memasukkannya ke dalam sebuah lemari yang kemudian ditutup lagi pintunya.	450/S.147/T.191/S.DN /1,2														
451.	The boys lifted him up and carried him to a cupboard. They put him inside and shut the door./ Fatty dan Larry menjunjung patung itu lalu memasukkannya ke	451/S.147/T.191/S.DP /1,2														

	dalam sebuah lemari yang kemudian ditutup lagi pintunya.																
452.	They fitted him quite well, and he only had to use one of Daisy's safety pins./ Pakaian itu pas sekali dikenakannya. Ia hanya memerlukan sebuah peniti saja.	452/S.148/T.191/S.DP /1,2															
453.	Fatty made Larry hold up a small mirror and looked at his face in it. It was all covered with pink , .../ Fatty menyuruh Larry memegang sebuah cermin kecil, lalu dipandangnya dirinya sendiri di situ. Mukanya berlapis lilin merah muda , ...	453/S.148/T.192/S.DP /1,2															
454.	Fatty was pleased./ Fatty senang mendengarnya .	454/S.148/T.192/S.OU /2															
455.	Fatty got most tremendous shock./ Fatty kaget setengah mati ketika melihat muka orang itu .	455/S.150/T.194/S.OU /2															
456.	It was Mr Goon!/ Ternyata yang datang itu Pak Goon!	456/S.150/T.194/S.DP /1,2															
457.	...- is he one of the gang then?/ ..., apakah dia termasuk anggota gerombolan pencuri ?	457/S.150/T.195/S.DN /1,2															
458.	...- and he got the same brain- .../ ... ia mendapat akal yang sama kayak aku .	458/S.151/T.195/S.OU /2															
459.	... that the policeman would hear everything,.../ ... bahwa polisi desa itu akan bisa mendengarkan segala-galanya, ...	459/S.151/T.196/S.DN /1,2															

460.	I had to undress the figure of Napoleon and dress myself up again-.../ Mula-mula aku harus membuka pakaian Napoleon lalu menyamar menjadi dia!	460/S.152/T.196/S.DV /2															
461.	They got chairs and sat down./ Keempat orang itu mengambil kursi lalu duduk.	461/S.153/T.198/S.DP /1,2															
462.	'Can't wait any longer,' he said./ ' Kita tidak bisa menunggu lebih lama lagi.	462/S.154/T.199/S.SS/ 2															
463.	It's the Castleton pearls tonight.'/ Malam ini kita mencuri kalung mutiara Castleton	463/S.154/T.199/C.DS /2,4															
464.	'Now see here -these are the plans. You, Number Two, have got to drive the car, and you ...'/ 'Sekarang dengar baik-baik! Begini rencana kita . Kau, Nomor Dua, kau menyetir mobil, dan kau ...'	464/S.154/T.199/S.DV /2,3															
	Chapter 16 Mr Goon plays amean trick																
465.	'What was that ? There's somebody here!/' Bunyi apa itu? Ada orang di sini!	465/S.156/T.201/S.DP /1,2															
466.	The boy kept absolutely still. / Fatty berdiri seperti patung.	466/S.156/T.201/S.DN /1,2															
467.	'It's creepy in here, with all those figures looking at us,' said the first man. 'But one of them's real! '/ 'Seram rasanya di sini, ditatap terus oleh patung-patung itu,' kata laki-laki yang pertama berbicara. 'Tapi	467/S.156/T.202/S.OU /2															

	satu diantaranya bukan patung melainkan manusia biasa .																
468.	He walked over to Nelson , and flashed it in his face./ Ia menghampiri patung Laksamana Nelson , lalu menyoroti mukanya.	468/S.157/T.202/S.DN /2															
469.	The torch was flased suddenly in his face, and the boy could not help a sudden blink./ Dengan tiba-tiba saja senter disorotkan ke mukanya. Fatty agak kaget, lalu berkedip.	469/S.157/T.203/S.DN /1,2															
470.	He hoped the man hadn't noticed./ Ia berharap, semoga orang yang memegang senter tidak begitu memperhatikan.	470/S.158/T.203/S.DN /1,2															
471.	He was frightened, but he meant to put a bold face on it./ Fatty sebenarnya ketakutan. Tapi ia bertekad tidak akan menunjukkannya.	471/S.158/T.203/S.DP /1,2															
472.	He was frightened, but he meant to put a bold face on it ./ Fatty sebenarnya ketakutan. Tapi ia bertekad tidak akan menunjukkannya .	472/S.158/T.203/S.OU /2															
473.	'Just doing it for a joke!'/ ' Aku cuma main-main saja!'	473/S.158/T.204/S.SS/ 2															
474.	The policeman shook.../ Polisi desa itu merasa ngeri, ...	474/S.160/T206./S.DN /1,2															

475.	He had been so very pleased with himself at thinking of this idea- posing as the wax policeman, .../ Padahal ia sudah begitu bangga pada dirinya sendiri karena mendapat akal bagus. Menyamar menjadi patung polisi, ...	475/S.161/T.207/S.DV /2															
476.	But the men hadn't gone yet. / Tapi para penjahat belum pergi.	476/S.161/T.207/S.DN /1,2															
477.	They were tying up that boy ./ Mereka masih sibuk mengikat Fatty .	477/S.161/T.207/S.DN /1,2															
478.	The door closed and the men were gone./ Akhirnya pintu ruangan itu ditutup dari luar. Para penjahat akhirnya pergi juga.	478/S.161/T.208/S.DN /1,2															
479.	'Why should I?' demanded Mr Goon./ 'Kenapa aku harus membukakannya ?' tukas Pak Goon.	479/S.161/T.210/S.OU /2															
480.	Now he would have to stay in the cupboard till the fun was over ./ Sekarang ia terpaksa mendekam terus dalam lemari, sampai misteri sudah selesai ditangani .	480/S.165/T.211/S.OU /1,2,3															
481.	It sounded like the window opening./ Kedengarannya seperti ada jendela dibuka dengan hati-hati .	481/S.165/T.212/S.OU /2															
482.	Quick, let me out!'/ Tolong aku keluar dari sini !'	482/S.166/T.212/S.OU /3															
	Chapter 17 Mr Goon gets a few shocks																

483.	'Got a knife, Larry? Cut the rope.' / 'Kau membawa pisau, Larry? Tolong putus tali ini!'	483/S.167/T.213/S.SS/2															
484.	'Got a knife, Larry? Cut the rope.' / 'Kau membawa pisau, Larry? Tolong putus tali ini!'	484/S.167/T.213/S.OU/2,3															
485.	Larry cut the ropes , and soon Fatty was unwrapping himself from the curtain./ Dengan segera Larry memotong tali yang mengikat pergelangan tangan dan kaki Fatty .	485/S.167/T.213/S.DN/1,2															
486.	...and soon Fatty was unwrapping himself from the curtain ./ Setelah itu Fatty membebaskan diri dari tirai yang membungkus dirinya .	486/S.167/T.213/S.DN/1,2															
487.	He tossed it into a corner with the cut ropes./ Tirai dilemparkannya ke pojok lemari , bersama tali yang sudah putus-putus.	487/S.167/T.214/S.DP/1,2															
488.	He tossed it into a corner with the cut ropes./ Tirai dilemparkannya ke pojok lemari , bersama tali yang sudah putus-putus.	488/S.167/T.214/S.DN/2															
489.	He took off Napoleon's uniform, and put on his own clothes./ Dilepaskannya pakaian Napoleon dari tubuhnya , lalu dikenakannya pakaiannya sendiri.	489/S.167/T.214/S.OU/2															
490.	'Whatever for?' said Fatty./ 'Untuk apa ia datang? ' tanya Fatty.	490/S.168/T.215/S.OU/2															

491.	He thought about the Castleton Mansion and wondered if the thieves were at work-.../ Terbayang olehnya rumah besar tempat kediaman keluarga Castleton . Mungkin saat itu para penjahat sedang berusaha masuk, ...	491/S.171/T218./S.DN /1,2															
492.	There was no answer. Mr Goon rapped loudly again, thinking that Fatty had gone to sleep./ Tidak terdengar jawaban dari dalam lemari . Sekali lagi Pak Goon mengetuk-ngetuk. Dikiranya Fatty pasti tertidur.	492/S.172/T.219/S.OU /2															
493.	Now where was that boy ? / Ke manakah anak gendut itu ?	493/S.173/T.220/S.DN /1,2															
494.	That boy was very friendly with the Inspector./ Anak gendut itu sahabat baik pak Inspektur.	494/S.173/T.221/S.DN /1,2															
495.	Fatty slept soundly that night, tired out with his adventures./ Padahal Fatty tidur nyenyak di rumahnya malam itu. Ia merasa capek sekali.	495/S.173/T.221/S.OU /2															
496.	He dreamt about his great success in arresting the gang - .../ Ia bermimpi tentang suksesnya yang besar dalam menangkap gerombolan pencuri .	496/S.173/T.221/S.DN /1,2															
497.	Have you seen Fatty? / 'Pak Goon , tahukah Anda di mana Fatty sekarang?	497/S.175/T.223/S.SS/ 1,2,3															
498.	'Mr Goon! Mr Goon! Have you seen Fatty? Do you know where he is?/ 'Pak Goon! Pak Goon! Anda melihat Fatty atau tidak ? Anda tahu di mana teman	498/S.175/T.223/S.OU /1,2,3															

	kami itu?																
499.	'Mr Goon! Mr Goon! Have you seen Fatty? Do you know where he is?/ 'Pak Goon! Pak Goon! Anda melihat Fatty atau tidak? Anda tahu di mana teman kami itu ?	499/S.175/T.223/S.DP /1,2															
500.	But no- the Inspector looked rather solemn, and a bit worried. Why? / Tapi ternyata tidak. Wajah Pak Inspektur tampak serius, dan bahkan agak cemas. Apa sebabnya?	500/S.176/T.225/S.OU /2															
501.	'No, Goon-they are just a cheap necklace the man was going to give his girl! The real pearls have vanished!'/ 'Tidak, itu kalung murahan yang dibeli orang itu untuk dihadiahkan pada tunangannya! Sedang kalung mutiara yang asli lenyap!'	501/S.177/T.225/S.DN /1,2															
	Chapter 18 The Mystery is not yet ended																
502	'But-sir- we got the thieves red-handed. / 'Tapi, Pak- para pencuri itu kami tangkap ketika sedang beraksi.	502/S.178/T.226/S.DV /1,2,3															
503.	Mr Goon was most dismayed. True, they had got three of the gang... / Pak Goon sangat kecewa. Betul, mereka berhasil meringkus tiga orang dari gerombolan penjahat.	503/S.178/T.227/S.DN /1,2															

504.	One of the gang had got them , and would no doubt get rid of them in double quick time./ Salah seorang anggota gerombolan berhasil menguasai kalung , dan kini pasti secepat mungkin menyembunyikannya.	504/S.179/T.227/S.DP /1,2															
505.	'Do you mean to tell me that Frederick Trotteville was there?' he said. ' Posing too? What as?'/ 'Jadi maksudmu, Frederick Trotteville ada di situ?' katanya. 'Juga menyamar ? Sebagai apa?'	505/S.179/T.228/S.DV /2															
506.	'Napoleon, sir' said Goon. 'Interfering as usual./ ' Sebagai Napoleon, Pak,' kata Pak Goon.	506/S.179/T.228/S.OU /2															
507.	That boy can't keep his nose out of things , .../ 'Anak itu ikut campur lagi , ...	507/S.179/T.228/S.DV /2,3															
508.	'No, sir,' said Mr Goon. The Inspector reached out for one of his five telephones./ 'Tidak, pak,' kata Pak Goon. Inspektur Jenks meraih salah satu dari kelima pesawat telepon yang ada di atas mejanya.	508/S.181/T.229/S.DN /1,2															
509.	'No, sir,' said Mr Goon. The Inspector reached out for one of his five telephones./ 'Tidak, pak,' kata Pak Goon. Inspektur Jenks meraih salah satu dari kelima pesawat telepon yang ada di atas mejanya .	509/S.181/T.229/S.OU /2															
510.	'I must look into the matter at once,' said the Inspector./ 'Urusan ini harus langsung kuselidiki ,' kata Inspektur Jenks.	510/S.181/T.230/S.DV /2															

511.	'I must look into the matter at once,' said the Inspector. / 'Urusan ini harus langsung kuselidiki,' kata Inspektur Jenks.	511/S.181/T.230/S.DN /1,2															
512.	If such a thing happend, he would be help up to scorn by everyone for not having freed Fatty when he could./ Jika hal itu sampai terjadi, pasti Pak Goon akan dicemoohkan orang karena tidak membebaskan Fatty ketika masih ada kesempatan untuk melakukannya.	512/S.182/T.231/S.DP /1,2															
513.	'Home?' said Mr Goon. 'You've been at home? / ' Di rumah?' kata Pak Goon. 'Kau ada di rumah?	513/S.182/T.232/S.OU /2															
514.	'Home?' said Mr Goon. 'You've been at home? Why, the others kept asking me where you were, see?/ 'Di rumah?' kata Pak Goon. 'Kau ada di rumah? Tapi teman-temanmu berulang kali menanyakan kau di mana!	514/S.183/T.232/S.DP /2															
515.	..., it was jolly mean of you to leave me in that cupboard. I shan't forget that in a hurry.'/ ..., Anda jahat -meninggalkan aku di dalam lemari. Akan kuingat terus hal itu.'	515/S.183/T.232/C.IS/ 2,4															
516.	He went off with Buster, / Fatty pergi lagi dengan Buster,	516/S.184/T.233/S.DP /1,2															
517.	He didn't enjoy ringing up the Inspector and reporting that he had just met Fatty./ Dengan perasaan berat ia menelepon Inspektur Jenks untuk melaporkan bahwa ia baru saja berjumpa dengan	517/S.184/T.233/S.DN /1,2															

	Fatty.																
518.	'But where had he been?' said the Inspector , puzzled./ 'Tapi ke mana dia sebelum itu?' tanya Inspektur Jenks	518/S.184/T.233/S.DP /1,2															
519.	'Come straight along now.'/ ' Kau datang saat ini juga!'	519/S.185/T.234/S.SS/ 2															
520.	The Inspector was friendly, but businesslike, .../ Inspektur Jenks menyambut Fatty dengan ramah, tapi tegas.	520/S.185/T.234/S.DP /1,2															
521.	Now- you've heard all about the arrests , I suppose?'/ Nah- kau tentunya juga sudah mendengar tentang penangkapan yang terjadi kemarin malam , bukan?'	521/S.185/T.235/S.DN /1,2															
522.	Now- you've heard all about the arrests , I suppose?'/ Nah- kau tentunya juga sudah mendengar tentang penangkapan yang terjadi kemarin malam , bukan?'	522/S.185/T.235/S.OU /1,2,3															
523.	And, most unfortunately, he appears to have escaped with the Castleton pearls! '/ Yang lebih gawatnya lagi, rupanya orang itu lari dengan membawa kalung mutiara milik keluarga Castleton1'	523/S.186/T.235/S.DN /1,2															
524.	Can you find the man who escaped, do you think?/ Bagaimana- rasanya bisakah polisi membekuk penjahat yang melarikan diri itu?	524/S.186/T.236/S.DP /1,2															

525.	There's no danger now- so you Five Find-Outers can go ahead. ./ Urusannya tidak berbahaya lagi sekarang- jadi Pasukan Mau Tahu kuizinkan beraksi lagi.	525/S.187/T.237/S.DV /2,3															
	Chapter 19 Number three again																
526.	Fatty went straight to Pip's. / Fatty dengan segera pergi ke rumah Pip.	526/S.188/T.238/S.DN /1,2															
527.	Oh Fatty, I knew you were in danger. I really, really did. ./ Aduh-Fatty-saat itu aku tahu pasti bahwa kau dalam bahaya. Sungguh, aku merasakannya!	527/S.188/T.239/S.DV /2															
528.	'I think I know what to do!' 'What?' said everyone eagerly./ Kurasa aku tahu apa yang harus kita lakukan!'	528/S.190/T.241/S.SS/ 2,3															
529.	'I think I know what to do!' ' What? ' said everyone eagerly./ 'Kurasa aku tahu apa yang harus kita lakukan!' ' Apa itu? Tanya anak-anak yang lain dengan bergairah.	529/S.190/T.241/S.SS/ 2															
530.	'I think I know what to do!' 'What?' said everyone eagerly. /'Kurasa aku tahu apa yang harus kita lakukan!' 'Apa itu? Tanya anak-anak yang lain dengan bergairah.	530/S.190/T.241/S.OU /2															
531.	'Sit down beside him-and receive the message! ' said Larry./ 'Lalu duduk di sampingnya dan menerima pesan yang harus diteruskan! ' sambung Larry.	531/S.191/T.242/S.DN /1,2															

532.	'And if we shadow him, after that, we shall spot where he goes./ 'lalu jika kita kemudian membuntuti dia, kita akan melihat ke mana dia pergi.	532/S.191/T.242/S.DV /2,3															
533.	'Only one of us had better shadow Number Three closely,' he said ./ 'Sebaiknya cuma seorang saja dari kita yang nanti membuntuti Nomor Tiga,' katanya kemudian.	533/S.191/T.242/S.DV /2,3															
534.	'I'll do the shadowing -if you don't mind, Pip,.../ 'Aku akan membuntuti , Jika kau tidak keberatan, Pip, ...	534/S.191/T.243/S.DV /2,3															
535.	'I don't mind a bit,' said Pip generously. 'I'm sure you'll be much better at shadowing than I shall./ 'Aku sama sekali tidak keberatan' kata Pip. 'Kurasa kau memang lebih pandai memata-matai daripada aku.	535/S.192/T.243/S.DV /2,3															
536.	'Better have bikes,' said Larry./ 'Ya, kurasa lebih baik jika kita bersepeda,' kata Larry.	536/S.192/T.243/S.SS/ 2															
537.	The old fellow doesn't come out till the afternoon, so we'll meet just before two, at the bottom of my lane, with bikes. ./ Pak Tua tidak pernah keluar sebelum siang, jadi kita nanti berkumpul lagi beberapa saat sebelum pukul dua di ujung jalan rumahku. Kita semua membawa sepeda.	537/S.192/T.243/S.SS/ 2															
538.	He was leaning againts a tree not far off, apparently deep in a paper , .../ Anak itu duduk bersandar pada sebatang pohon tidak jauh dari situ. Ia seperti sedang	538/S.192/T.244/S.OU /2															

	sibuk membaca surat kabar.																
539.	The children waited, whilst their ices melted in the saucers./ Anak-anak yang di toko menunggu dengan tegang. Es krim yang meleleh dalam mangkuk, tidak mereka pedulikan lagi.	539/S.194/T.245/S.DN /1,2															
540.	Had Johnny got a message to deliver from Number Five to Number Three?/ Apakah Pak Tua Johnny akan menyampaikan pesan dari Nommor Lima pada Nomor Tiga?	540/S.194/T.245/S.DN /2															
541.	The old fellow did not even look up./ Pak Tua sama sekali tidak menoleh.	541/S.194/T.246/S.DN /1,2															
542.	'Box of matches, please,' said the man, .../ 'Saya ingin membeli korek api,' kata laki-laki itu, ...	542/S.195/T.247/S.DN /2															
543.	Nobody liked to look at him .../ Anak-anak tidak ada yang berani memandang langsung memandang ke arahnya.	543/S.195/T.247/S.DN /2,3															
544.	He went out, lighting a cigarette. 'He's got odd eyes! ' said Bets./ Orang itu keluar lagi, sambil menyalakan rokok. 'Matanya berlainan warna!' desis Bets.	544/S.195/T.247/S.DN /2															
545.	The man rode down to the Fair./ Laki-laki bermata aneh itu menuju ke tempat kermis.	545/S.196/T.248/S.DN /1,2															
546.	Napoleon was dressed and back in his place, and the red-headed boy was.../ Napoleon sudah kembali berada di	546/S.196/T.248/S.DN /1,2															

	tempatnyanya semula, lengkap dengan pakaian kebesarannya. Anak laki-laki berambut merah yang menjaga di situ sedang ...																
547.	'Storyteller!' said some listening children./ 'Ala, bohong!' kata beberapa di antara anak-anak yang mendengarkan dengan asyik.	547/S.196/T.248/S.OU /2,3															
548.	'What a fib!'/ 'Itu cuma karanganmu saja!'	548/S.196/T.248/S.DN /2,3															
549.	The man evidently thought the same./ Orang yang dibuntuti rupanya juga berpendapat begitu.	549/S.197/T.250/S.DN /1,2															
550.	The man nodded./ Laki-laki yang bertanya , mengangguk.	550/S.198/T.250/S.DN /1,2															
551.	'The interfering Toad!' Hahh!'/ 'Anak yang selalu mau ikut campur urusan orang lain! Hahh!'	551/S.199/T.251/S.DN /1,2															
	Chapter 20 A nice long ride-and an idea																
552.	He was a strong, muscular fellow, and he sailed up the hills easily enough-.../ Penjahat itu bertubuh kekar dan kuat. Dengan mudah saja ia mendaki jalan-jalan terjal itu.	552/S.199/T.253/S.DP /2															
553.	Poor Mr Goon went from red to scarlet, and from scarlet to purple./ Kasihan Pak Goon- mukanya yang merah sudah berubah warna, menjadi ungu.	553/S.202/T.254/S.OU /2															

554.	He'll have a fit if he goes up any more hills at top speed, thought Fatty, wiping his forehead./ Jika masih banyak lagi bukit yang harus didaki dengan kecepatan tinggi, jangan-jangan ia nanti pingsan, pikir Fatty sambil mengusap keningnya yang berkeringat.	554/S.202/T.254/S.OU /2															
555.	He looked down in alarm. Blow, blow, blow! He'd got a puncture!/ Fatty kaget, lalu memandang ke belakang. Ya ampun! Ban belakangnya bocor!	555/S.203/T.255/S.DP /1,2															
556.	'I've got a puncture and I'm miles from home. Please ask them to send out a taxi.'/ 'Ban sepedaku bocor. Saat ini aku jauh dari rumah. Aku tidak ingin berjalan kaki pulang.'	556/S.204/T.257/S.OU /2															
557.	'Well, why don't you hop in, as I'm going quite near to Peterswood and can take you most of the way? Said the driver. 'Oh, thanks very much,' said fatty, and put his bicycle in the back of the van, then climbed into the seat next to the driver./ 'Kebetulan saat ini aku sedang menuju ke suatu tempat dekat sedamu itu. Naikkan saja sepedamu ke bak belakang, dan kau sendiri duduk di sebelahku sini. 'Aduh-terima kasih!' kata Fatty sambil mengantongi uangnya kembali. Dijunjungnya sepedanya ke bak belakang, lalu ia sendiri naik ke kabin pengemudi.	557/S.204/T.257/C.DS /2,4															

558.	He was very hot and tired./ Ia merasa gerah dan capek.	558/S.204/T.257/S.OU /2,3															
559.	He went home and put away his punctured bike./ Sesampainya di rumah, ditaruhnya sepedanya yang bocor dalam garasi .	559/S.204/T.258/S.OU /2															
560.	'Come on over to the grass here,' he said, .../ 'Yuk, kita duduk-duduk di rumput,' katanya ...	560/S.205/T.259/S.DV /2,3															
561.	' What a lot of blind donkeys we are!/'Aduh, bukan main tololnya kita selama ini.	561/S.207/T.261/S.OU /3															
562.	Of course- we saw that old chap giving the message to Number Three under our very noses ./ Tentu saja- kita sendiri menyaksikan Pak Tua menyampaikan pesan pada Nomor Tiga-...	562/S.207/T.261/S.OU /2															
563.	'What do you mean?' said everyone , in surprise./ 'Apa maksudmu?' tanya teman-temannya dengan heran.	563/S.207/T.261/S.DN /2															
564.	'Well- he must have been writing some kind of message with his stick, .../ 'Yah- saat itu Pak Tua menuliskan pesan itu dengan tongkat di tanah, ...	564/S.207/T.261/S.DP /1,2															
	Chapter 21 Hunt-the-necklace																
565.	So did the others ./ Anak-anak yang lain mengikuti perbuatannya.	565/S.209/T.263/S.DP /1,2															

566.	'There's the red-headed boy over there-.../ 'He! Itu kan anak penjaga rumah lilin! '	566/S.210/T.265/S.DN /1,2															
567.	'There's the red-headed boy over there-he's gone to his tea or something, ' said Bets, pointing./ 'Itu, di sana-rupanya ia hendak jajan! '	567/S.210/T.265/S.DV /3															
568.	'Behind the curtains, in the cupboards, / Cari di belakang tirai, dalam lemari,	568/S.211/T.266/S.OU /2															
569.	'Of course I'd know! And it would be under the nose of everyone, and yet nobody would notice it!'/ 'Tentu saja! Tempat itu bisa dilihat setiap orang, tapi takkan ada yang memperhatikannya benar-benar!'	569/S.212/T.267/S.OU /2,3															
570.	'I'll tell you,' said Bets. 'See Queen Elizabeth over there, in her grand clothes and jewels, standing looking so proud and haughty?/ 'Kalian lihat patung Ratu Elisabeth di sana itu, dengan pakaian serta perhiasannya yang serba megah?' kata Bets. 'Lihatlah, betapa anggun Ratu tegak di situ.	570/S.213/T.268/S.DN /2,3															
571.	'See Queen Elizabeth over there, .../ ' Kalian lihat patung Ratu Elisabeth di sana itu ...	571/S.213/T.268/S.SS/ 2															
572.	They all ran to the stately wax figure of Queen Elizabeth whose neck was hung with rilliant necklaces of all kinds./ Anak-anak berlari mendekati patung ratu Elisabeth, yang lehernya digantungi berbagai kalung gemerlapan.	572/S.213/T.268/S.DP /1,2															

573.	It was clear even to the children's eyes that they were not cheap ones , .../ Bahkan anak-anak pun dengan segera bisa melihat bahwa itu bukan mutiara palsu .	573/S.213/T.269/S.DP /1,2,3															
574.	'But a jolly clever one ,' said Fatty/ ' Para pencuri memang sangat pintar,' kata Fatty.	574/S.214/T.269/S.DP /1,2															
575.	It was safer on Queen Elizabeth's neck than anywhere else!'/ ' Kalung itu aman, di leher Ratu Elisabeth!'	575/S.214/T.269/S.DP /1,2															
576.	Come to hunt for the necklace too?'/ Anda juga hendak mencari kalung itu?'	576/S.214/T.269/S.SS/ 2															
577.	'We must get Number Three./ 'Kita harus berhasil meringkus Nomor Tiga.	577/S.215/T.270/S.DV /3															
578.	'What do you mean, frederick?' said the Inspector , startled./ 'Apa maksudmu sebenarnya , Frederick?' tanya Inspektur Jenks dengan heran.	578/S.215/T.271/S.DN /1,2															
579.	' They were round Queen Elizabeth's neck, in the waxworks hall, Inspector- / ' Kalung itu terpasang di leher patung Ratu Elisabeth di Rumah Lilin, Pak.	579/S.216/T.272/S.DP /1,2															
580.	'They were round Queen Elizabeth's neck, in the waxworks hall, Inspector-/ ' Kalung itu terpasang di leher patung Ratu Elisabeth di Rumah Lilin, Pak.	580/S.216/T.272/S.DN /2															
581.	'No,' said the Inspector. 'I'm afraid not. I'll have three men posted there./ 'sayang tidak, Frederick,' kata Inspektur Jenks.	581/S.217/T.273/S.DN /1,2															

	'Aku akan menempatkan tiga orangku di sini.																
	TOTAL		166	125	126	75	77	8	4	0	1 6 1	1 7	2	2 6 1	8 8	4 2	1 0

Appendix 2

Surat Pernyataan Triangulasi

Yang bertandatangan di bawah ini, saya:

Nama : Kuntadi Adi Setiawan

NIM : 09211141018

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menyatakan bahwa saya telah melakukan triangulasi data pada karya tulis ilmiah (skripsi) dari mahasiswa:

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Judul : MURTISARI'S EXPLICITATION IN THE TRANSLATION
OF ENID BLYTON'S NOVEL, *THE MYSTERY OF THE
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Triangulator,



Surat Pernyataan Triangulasi

Yang bertandatangan di bawah ini, saya:

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